CSU and faculty union reach tentative contract agreement

By David Finnigan

After a semester of disputes, the California State University and the California Faculty Association have reached a tentative agreement on a contract that will give the system's 19,000 faculty members a 10 percent pay increase.

According to William D. Crist, president of CFA and an economics professor at Cal State Stanislaus, all faculty members will receive, before their December paycheck, a lump sum representing 9 percent of each month's pay from July through November. While the December paycheck will only have the 9 percent increase, salaries for next January through May will have an additional .5 percent tacked on to the already existing 9 percent. Another .5 percent will be implemented into salaries no later than June 30, 1985.

These three increases will give CSU faculty a 10 percent raise by the end of the 1984-85 fiscal year.

Crist said CFA's bargaining team will recommend the contract to CFA's two bargaining councils, which represent tenured faculty and lecturers. These two bargaining councils will meet Saturday in Los Angeles. If they approve the proposal, which Crist said is likely, a ratification ballot will be conducted among the faculty on each of the 19 campuses. Voting begins Dec. 10 and if the tabulation is completed by Dec. 14, all faculty will receive the lump sum by Christmas.

This new contract will also establish a grievance procedure providing an arbitrator for all contract matters, such as the granting of tenure or promotions. The contract also stipulated that all department chairs in the system be in the collective bargaining unit.

San Francisco State PHOENIX

Volume 35, No. 14 — The Award-Winning Student Newspaper — Thursday, Dec. 6, 1984

Campuses lack chemical safety

By Bill Reardon

"The Well-Groomed Bride" is a life-like example of Mickey McGowan's satirically bizarre perspective on 20th century American society exhibited at his museum in Mill Valley. See Arts, Page 12.

Seven schools cited in CSU audit

By Bruce Williams

Students and workers on seven California State University campuses face potentially serious health hazards because the campuses are not complying with state laws and CSU Board of Trustee policies on the storage and use of hazardous chemicals, according to an audit by the trustee's audit staff.

SF State was not among those audited, but Phoenix has learned that the same failures to comply with the law apparently exist here and the university has not provided employees and students with emergency information for identifying hazardous substances and their antidotes.

Timely medical treatment may be unavailable for exposure to substances such as cleaning solutions, fertilizers, solvents, paints, photographic supplies and solutions used in printing or duplication processes. Hundreds of chemicals used in science classes are also considered hazardous substances.

The potential hazards exist in laboratories, classrooms and workplaces on all campuses.

The laws and trustees' directives that are being violated require the universities to keep inventories and emergency health data prominently displayed wherever the materials are stored or used.

"If we don't know what substances a patient has been exposed to he's a dead duck," said Dr. Rouben Akka, assistant director for the Student Health Center. "I don't want to be overly dramatic, but it is like being bitten by a poisonous snake — one must find out what type of snake it is before treatment is possible."

Statewide, there are 750 substances defined as hazardous, according to the director of California Industrial Relations. So finding a poisonous snake at SF State may be easier than determining which substance a person may be exposed to on campus.

No inventory, which should include the types, quantities and locations of all hazardous materials, exists on campus, despite a system-wide memo from the chancellor's office which requires each campus to perform such an inventory.

According to the trustees audit, which included California State University campuses at Chico,

See Toxic page 7

Ianni, Woo blast 'unfair' campus press

By Tom Skeen

The integrity of SF State's two student newspapers and their role on campus were heavily criticized by Provost Lawrence Ianni and President Chia-Wei Woo last Thursday in a School of Humanities faculty forum.

Ianni criticized Phoenix and Golden Gater for "consistently" doing "hatchet jobs" on campus employees.

Woo said the newspapers should play a "much more conservative, positive role" in improving the university and its public image. However, he told the forum, which included faculty from the Journalism Department, "We are not here to berate the student press."

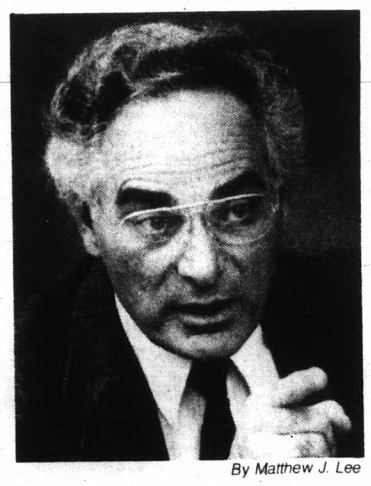
But, Ianni said, "I am."

Ianni's criticisms came three weeks after he said he would no longer talk to the campus press.

He targeted Phoenix for a Nov. 8 story about a former campus administrator, Henry Gardner, who the Educational Opportunity Program pays $48,672 a year to recruit EOP and non-EOP students in Southern California. Bert Rivas, an associate dean in the CSU Chancellor's Office, considered Gardner's job "out of line."

Ianni said, "That particular, horrendous story...which is totally unfair and damaging to the personal reputation of somebody that has served this campus with dedication...was one of the most outrageous things I've seen in the 10 years I've been here...."

The coverage by Phoenix and Golden Gater this semester on the athletic department's infraction of National Collegiate Athletic Association rules, also reported in San Francisco newspapers, radio and television, drew more criticism from Ianni and Woo. They said it created a negative image of the university.



By Matthew J. Lee

Provost Lawrence Ianni.

An investigation by Phoenix into the men's basketball team's use of ineligible players — students enrolled in fewer than 12 units per semester — ultimately led to the team's forfeiture of its 1984 Division II Western Regional Championship. The athletic department has since established a new procedure for checking athletes' eligibility every two weeks.

Despite Athletic Director William Partlow's eventual admission of error in checking eligibility and the subsequent improvements made in the procedure, Ianni said, "There has been more ink devoted in the local press to some sloppy work that resulted in a simon-pure athletic program that's got no budget, no television revenues and no scholarships — than when it does anything

See Forum page 4

EOP recruiter's job under examination

By Tom Skeen

Henry A. Gardner, a former administrator who is being paid $48,672 out of the Educational Opportunity Program for a job the previous director said is unnessary, is no longer in that job.

Gardner's job, which is being "reviewed," was only temporary, according to Penny Saffold, associate provost of the Division of Student Affairs. The work Gardner began Aug. 1 was scheduled to last only until Nov. 20, she said. But Gardner is still on the payroll while his job is under review.

Rod Santos, an EOP director who resigned in October, told Phoenix last month he was instructed to hire Gardner, who has retreat rights in the Division of Student Affairs, because EOP was the only department in the division that could pay Gardner's salary.

He said Saffold instructed him to keep Gardner away from the campus and students and believed the administration wanted Gardner off campus because of past student animosity toward him.

Calling the assignment "a joke," Santos said he created the job for Gardner to recruit in Southern California — a job Santos said is unnecessary because EOP has not exhausted its recruitment possiblilities in the

See Gardner page 4

Santa Claus is coming to town—whether he likes it or not

By The Phantom

Santa looked out his window over the frozen wastelands of the Pole and thought once more about that condominium deal that he passed up years ago. Before the prime rate became an issue.

This was dangerous, he knew, to dwell upon opportunities foregone. But it was too late, too late. And the floodgates of yesterday's chances were open once more. The less significant miscalculations trickled through at first. That horse in the third race at Santa Anita. The 30 shares of MacDonalds that they were practically giving away back in '74. The solar-powered igloo scheme that fell through.

Not to mention the two closets full of Amway sleigh polish that only worked in subtropical temperature, the ones he'd paid cash for. You'd think he could at least trust his brother-in-law.

And then, as always happened when he got to feeling like this, his livelihood seemed like the grandest, most laughable mistake of all.

"Toys," he muttered. "Every minute of every hour of every day I make toys. And what does it get me?"

He answered his own question. "A house full of toys."

"Not to mention mail," volunteered Fred, the elf, looking up from his workbench.

That was Fred for you, Santa thought. Always the first to jump on the futility bandwagon. But Fred was right; the letters had been accumulating.

And probably somewhere within the mountainous heaps of envelopes that kept pouring in was last month's copy of Esquire, still unread.

Santa stared out once more, the weary lines of resignation more pronounced about his eyes and forehead.

"Fred, tell me. What do people want these days?"

"I don't know what people want," said Fred, not looking up, "but I know what the reindeer want. Dramamine."

Santa shook his head. Everyone's a comedian, he thought. Still, he had to admire Fred's pluck; he was one of the few to remain after negotiations broke off in October. The others were outside right now, preparing the sleigh and team...six reindeer and two Arctic moose adept at faking it.

Mrs. Claus waddled into the room. "It's Christmas, Santa," she said. He nodded and turned towards the door.

See Santa page 3

Hugo Guerra and Edgar Lopez, political refugees from a war-torn country. By Dan Ecoff

Trio differs on El Salvador

By Ruth Snyder

It was a war of conflicting words — much more civil than the real conflict in El Salvador, but just as confusing.

At a debate Tuesday sponsored by an SF State class in Latin American Politics, the viewpoints of the left, center and right of the Salvadoran conflict were represented. Everyone agreed that El Salvador needs and wants peace. The path to peace, however, was hotly disputed.

El Salvador, the smallest Latin American nation with a population of five million, has been fighting a civil war for the past five years. Since 1980, the U.S. government has sent almost $70 million in military aid to the Salvadoran government to help fight the guerilla forces which now control one-fourth of the country.

This summer, elections were held in El Salvador and Jose Napoleon Duarte was re-elected president after an absence of two years. The Reagan administration contends the elections prove democracy is reigning in El Salvador.

John Schwartz, the only American on the debate panel, called the elections "fair and democratic." Schwartz said that the refusal of the Democratic Revolutionary Front (FDR) and the Farabando Marti Front for National Liberation (FMLN) to participate in the elections is a sign that they "want power — not peace, obtained by guns instead of votes."

Schwartz is a member of Social Democrats U.S.A. and works at the Institute for Contemporary Studies.

Edgar Lopez, a Salvadoran refugee, disagreed with Schwartz. Lopez said Duarte was not elected by a democratic process because not all parties participated in the election.

Lopez lives in the Bay Area and works with Casa El Salvador, an organization of Salvadoran refugees committed to educating Americans about the situation in El Salvador and opposing U.S. military intervention in Central America.

Hugo Guerra, former mayor of San Salvador, now a refugee living in the Bay Area, also said the elections were undemocratic. "They (the elections) were not representative but we (CONDESA — Guerra's political party) are willing to give Duarte the benefit of the doubt."

Guerra was one of the founding members of CONDESA, which supports a coalition government with representatives from the left, the military, the middle class and the FMNL and FDR. In October 1979 CONDESA deposed General Romero, then president of El Salvador. Duarte was a member of the new coalition government set up by CONDESA. In December 1979, a military junta ousted the CONDESA government.

Guerra feels that his party was betrayed by Duarte, who was named the new president of El Salvador by the military junta and ruled from 1980-1982. Guerra is now executive director of CONDESA, which has offices on Mission Street in San Francisco.

According to Guerra "dialogue (including the guerrillas) must be started immediately." Guerra also said that "American policy is wrong to support an undemocratic government. The U.S. should join hands with European countries to help bring about a real democratic solution."

The class listened for 90 minutes to the debate. When it was over there was a stunned silence. Finally a student raised his hand and said, "Excuse me but I feel completely lost. This seems to be a case of one person's word against another. Your arguments were all presented coherently. Who should I believe?"

Geology professor an SF State gem

By Jana Salmon-Heyneman

Walk into geology Professor York Mandra's office and one hears Chopin's delicate piano, while surrounded by books about Cambrian Arachnids and geologic time.

Cardboard boxes groan with journals and papers. Shelves are larded with scientific facts. More than 30 years of teaching memorabilia fill Mandra's office.

This year Mandra won the Neil Miner Distinguished College Teaching Award given to geology teachers for exceptional teaching ability. Mandra is the first Neil Miner recipient ever in the California State University system.

Mandra's selection follows the association's two-year investigation based on colleague's and former students' letters of recommendation, praising Mandra's teaching excellence.

"Sure it came to me but in sense this honor came to them (colleagues and teachers)," said Mandra.

He began teaching at SF State in 1950, creating a geology curriculum and department. He received his bachelor of science in paleontology and master of science in micropaleontology at UC Berkeley, and a Ph.D. in stratigraphic geology (using fossils for geologic dating) at Stanford University.

Mandra said he enjoys working with students especially when they overcome a problem and get a "gleam in their eyes."

"Teachers must ask themselves what do I want my students to get out of this course," he said, "I do try to humanize the whole thing."

There have been other emblems of recognition. Mandra was selected as a Danforth Teaching Fellow in 1950, won a National Science Foundation teaching fellowship a few years later and received the Robert Wallace Webb Award for teaching excellence and exceptional service in 1977.

Mandra is a man of issues. In response to misinformation and fears about energy sources like oil and nuclear power, he created the course "Societal Problems of Energy" that integrates economics, ecology, geology and foreign affairs with energy issues. He uses guest speakers, lectures and field trips in the course.

"I would fight like a wounded tiger to save the environment. (But,) I would rather give up a little of the environment to save lives," he said, referring to offshore oil drilling as an energy alternative to possible U.S. government intervention to protect overseas oil interests.

Using the Army Corp. of Engineer's data, Mandra was among the scientists who opposed the Corps unsuccessful plans to construct a dam on the middle fork of the Eel River.

Mandra has been published over 36 times. He is also a visiting professor at UC Santa Barbara.

"We really are first rate," he said.

Campus police roundup

By Ed Russo

A female Spartacus Youth League member was arrested in the Student Union and charged with disturbing the peace, the Department of Public Safety reported.

Martha Phillips, 36, of San Francisco, not an SF State student, attempted to hand out SYL leaflets in the Le Metro beer bar at 6:30 p.m. when a scuffle broke out between her and customers, according to Investigator Bob Gai.

A DPS officer advised Phillips that handing out leaflets in campus buildings violates university regulations and requested her to stop, Gai said. Phillips refused and she was issued a misdemeanor citation and banned from campus for two weeks. She is the fifth non-student Spartacus Youth League member to be arrested on campus in the last month.

★ ★ ★

Thieves stole $308 worth of money and property from three SF State students and a library employee last week in four separate incidents, the Department of Public Safety said.

Last Thursday, a female student on the third floor of the library left her backpack unattended for a few minutes, and when she returned her wallet containing $10 had been stolen, Lt. Kim Wible said.

Friday, a library employee left his third floor office and when he returned, his shoulder pack and its contents worth $149 were gone. That same day, a female student left her car unlocked on 19th Avenue near Stonestown and a backpack worth $63 was taken, Wible said.

Monday afternoon, a female student fell asleep for an hour-and-a-half in the Pyramid II tower of the Student Union and someone stole her canvas bag including valuables worth $86.

★ ★ ★

A 36-year-old Mill Valley woman was arrested in Thornton Hall Monday morning and charged with trespassing, battery on a police officer and resisting arrest, Wible said.

Antoinette Zlotnick, who was arrested for the third time since Oct. 3 for sleeping in campus buildings, allegedly kicked DPS officer Michael Blain in the legs and bit his hand so hard it drew blood. Zlotnick was booked at San Francisco County jail, Wible said.

Summer paychecks

Some SF State work study students will find an extra check on their holiday horizons. Phil Hawkins, director of the College Work Study Program, says 2,500 students will receive a retroactive cost of living increase for July, August and September.

The increase for those months is 8.8 percent. Those checks may be picked up in the payroll office.

Rally

Students Against Reaganism (STAR) will hold a meeting in room B-112 of the Student Union Basement today. Representatives from Local 2 and the Nicaraguan Information Center will attend to give updates on the restaurant strike and on the current situation in Nicaragua.

The meeting starts at 2:30 p.m.

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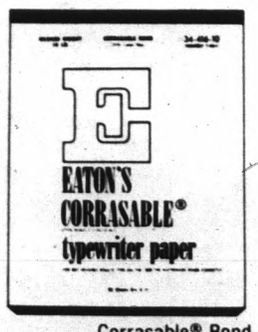

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Woo downplays liberal arts

By John Moses

SF State President Chia-Wei Woo told a School of Humanities faculty meeting last Thursday that a liberal arts background should not be forced on every student when a university is in an urban setting and the students are a broad mix of racial and economic backgrounds.

Woo's opinion brought immediate opposition from some faculty members, who said students without a liberal arts background will be limited in job advancement.

Assistant Professor of Speech and Communication Studies Mercilee Jenkins said such an approach to education might be shortsighted. "It seems we would turn out a bunch of technocrats," she said.

The president said an ideal education includes a heavy dose of liberal arts, but added, "It's difficult for me to walk up to a 39-year-old single mother, working 40 hours a week and taking three classes in accounting, and tell her that she has to study Plato."

Woo referred to students as "clients" and cautioned the faculty to think "what do our clients want?"

"Because the university serves the masses in the city, we have to ask what they want," he said.

Woo cautioned against a bandwagon approach, saying that although the trend is now to require greater numbers of liberal arts courses, SF State does not have to follow the pattern.

"SF State is unique, and the people of the Bay Area who come to us are of a very wide spectrum," he said. "I would like to attract some of them to liberal arts. We are individuals, not a bunch of statistics."

After the meeting, Jenkins said students who go to college and leave with mostly vocational training "are well qualified for entry-level jobs, but they can't advance. . .they're stuck."

She said liberal arts training is valuable because skills such as organization of information, writing and creative thinking can be applied in the business world.

Although Woo said he has a background in liberal arts, it is sometimes "too easy to draw from our own experience. . . "things are not all black and all white. We do not need to drive everyone into one corner."

He also said SF State faculty should do more research but not expect more pay for it.

When Geoffery Green, associate professor of English, asked if more paid, non-classroom time could be made available to faculty for this research. Woo replied, "We are losing positions. Chances are very slim we can come up with any release time."

Later, Woo said, "I have no doubt that the majority of the faculty here are overworked and underpaid," but added that the faculty could set aside more time for research.

CSU consolidates EOP with affirmative action

By Lionel Sanchez

The statewide Educational Opportunity Program is consolidating with other student affirmative action programs on all 19 California State University campuses, according to the chancellor's office.

Bert Rivas, an associate dean in Educational Support Services, said that consolidation would "improve services for EOP students and eliminate duplication of the same type of programs."

But Alberto Olivares, an EOP counselor at SF State, fears consolidation could mean less money for students who are admitted as exceptions to the regular admissions criteria.

Statewide, 60 percent of EOP students enter higher education as exceptions while the remaining 40 percent come in as regularly admissible but economically disadvantaged.

The move to consolidate EOP with other student affirmative action programs comes two years after the state Legislature recommended an increase in the level of cooperation between these programs.

But in 1983, an EOP advisory committee said consolidation would encourage the future dismantling of EOP.

The merger is the latest change in the 15 year-old program.

EOP was started in 1969 by the state Legislature to increase the number of economically disadvantaged students in the CSU system. Since then, EOP has enrolled more than 65,000 students who otherwise may not have attended college.

But EOP was never given any specific size and growth goals.

From 1969 to 1976 the program's state enrollment varied as state funding fluctuated. In 1971 the EOP budget was $2.2 million, down from $3.3 million in 1970. The cutbacks caused almost 5,000 students to drop out because they could not receive grants, according to the EOP 10-year report.

Since 1976, the budget has grown from $10 million to $15 million, yet enrollment increases have been marginal, up from 16,000 to 18,000. The slow growth is mainly because of a ceiling of 6,000 EOP enrollees per year.

Still, the program continues to average three applications for every EOP space available.

Santa

Continued from page 1

"Wait," she protested. "You're not going out like that, are you?"

Santa looked over his attire, checking it twice. He looked up quizzically.

"What's wrong?" he replied. "It's a perfectly good jogging suit. No holes, see? And no---"

"Red!" she interrupted. "People want the red outfit! And boots, the black ones! People want tradition!"

"Now Momma," he said, "it's nighttime." He always called her "Momma" when he was in a dour mood. She hated it. "It's dark, and I fly maybe one, two thousand feet up. I could do it in the altogether and they wouldn't know. Besides, the red suit itches. Feels like burlap."

"But why brown, Santa? At least you could wear, maybe a red jogging suit."

"Red makes me look fat."

"You are fat."

"So you want I should tell the world?"

"They know, Santa, they know..."

"They know too much," he grumbled. "They ask for too much.

"They want tradition! Then they want state-of-the-art! Now they want me to dress up like the inside of a Las Vegas nightclub. That's the problem with Christmas. People expect everything.!

"They want too much...!"

He laced up his Adidas and trudged out. He called each reindeer's and moose's name. His grumble had turned to a drone, still audible above the howling north winds.

"They want, they want, they want..."

Woo rejects AS budget

By Janice Lee

President Chia-Wei Woo has rejected the Associated Students' proposed budget and asked for a revision for the second time this semester.

"Dr. Woo says we're using too much money from our reserve [funds]," said Celia Esposito, AS Finance Committee chair. "Dr. Woo wants a policy pertaining to reserves. . .and we have one. We've had one for years."

The University Budget Review Committee — which includes Esposito, the associate provost of Student Affairs, the AS business manager and president and the university accounting officer — will resubmit the budget to Woo tomorrow.

★ ★ ★

Two members of the Associated Students Legislature have contacted Plant Operations about installing an emergency phone next to the Humanities Building on 19th and Holloway avenues.

Alex Amoroso, speaker of the Legislature, and Bob Geiger, chair of the Activities and Rights Committee, are discussing the possibility of having the phone placed in the first alcove of the Humanities Building at a tentative cost of $1,000.

Geiger said that having the emergency phone at 19th and Holloway might have prevented the rape of a 21-year-old student who tried to call for help when she was attacked in October.

New Verducci eats

By Tracy Nelson

If you are enjoying the new Cantina Cafe in the Mary Ward Hall dormitory, then you will be pleased to hear about Resident Food Services' upcoming operations: Verducci Fountain and Lake Merced Mercantile.

Verducci Fountain, which is currently under construction at the southern end of the Verducci Hall lobby, is expected to feature Double Rainbow ice cream, freshly baked cakes, croissants and appetizers. It should be open during the evening.

Housing Director Don Finlayson said, "There probably won't be much traffic during the day, but we will do a little market research to find out when students want it open."

Lake Merced Mercantile, also planned for Verducci Hall, will be a convenience store in the lobby.

Students will be able to purchase school supplies, magazines, snacks and beverages. It will also run a 24-hour film service.

Both are scheduled to open at the beginning of next semester.

New management

Christine Feldhorn, renowned throughout the Journalism Department as one of the pillers of this semester's strong *Phoenix* team, will lead the newspaper to new heights as the spring semester's managing editor.

Feldhorn, a native of Las Vegas, worked her way up to the position after stints as an ace reporter and chief copy editor.

Paul Miller was named the new managing editor of Golden Gater and Margaret Clayton will guide Prism.

Headlines December Giveaway

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Gardner

Continued from page 1

Bay Area.

Saffold said she did not know if there was a need to recruit in Southern California but was told by Santos there was. He was the "expert," she said. "So I accepted his recommendation and (Gardner) was sent to do the recruiting."

She said she is leaving it up to Randy Senzaki, acting EOP director, and his staff to determine if there ever was a need to recruit there.

Senzaki said he did not yet know if there was a need to recruit there. "All I know is that we have 400 applications for EOP. But until we get those into the system, we won't know exactly where they came from. At the end of the year — the end of the recruiting cycle — we'll start getting those reports," from the computer center, he said.

According to Gardner's job description in a document obtained from the Personnel Office, his duties were to recruit educationally and financially disadvantaged students who qualify for EOP benefits. He was also required to recruit for three other separately funded departments within the DSA — Disabled Student Services, Student Affirmative Action and School Relations. Student Relations is funded to recruit regularly admissable students.

Gardner was flying to Southern California every week to recruit.

Bert Rivas, associate dean of Educational Support Services in the California State University Chancellor's Office, when told of Gardner's assignment, said the use of EOP funds for non-EOP purposes was "inappropriate."

He said he expressed his "concerns" to Saffold and expected the campus to handle the matter, but he would not comment on what those concerns were. However, if it "still remains a problem, then I will get involved," he said.

Saffold acknowledged that Rivas spoke to her about "some issues" discussed with him by a Phoenix reporter for an article that appeared Nov. 8 about Gardner's assignment. "and what those are, I'm not going to comment on," she said.

However, she said, "(Rivas) did not direct me to remedy any of those problems. The campus has the flexiblilty to direct its own program as long as it is within EOP guidelines."

She would not comment on which, if any, EOP regulations give the authority to use EOP funds for non-EOP purposes.

EOP regulations, however, state ". . . it is the position of the CSU Chancellor's Office that EOP funds shall be used exclusively to service EOP students."

Phoenix sent written questions to Provost Lawrence Ianni asking him about Gardner's assignment. His written reply said, "Please inquire of Dr. Saffold and Mr. Senzaki about this matter."

Although Saffold said Gardner's job was scheduled to end Nov. 20, Senzaki said, "Normally recruiting begins in September and runs through December or January."

Since Gardner's assignment ended, he has not been assigned a new position. Senzaki said Gardner is using his vacation and sick-leave time and expects him back the first week of January when he will have an assignment ready for him. But, "it's premature to comment on what his assignment will be," he said.

Forum

Continued from page 1

right. . ."

"I'm not suggesting that anything ought to be swept under the rug to protect the public image of this university, but the kind of unfair and misleading articles that constantly appear in those (student) papers do a disservice to this university," Ianni said.

Woo, however, said, "I am thankful to the press for making us take a look at ourself and so is the provost. We didn't know that the procedure lacked the thoroughness; that it could affect several players, not just one. . . .

"But I still feel that it was much exaggerated," he said.

Betty Medsger, associate professor of journalism and workshop coordinator to Phoenix, said the stories on ineligible athletes "had, in fact, led to major positive change" for the university, which was also reported in the campus press.

"The athletic eligibility system now guarantees that athletes have to try to get an education," she said. "Under the old system it was possible for any athlete to drop their courses and it wouldn't be known by the athletic department that they were ineligible."

Bud Liebes, chair of the Journalism Department, asked Woo and Ianni about Ianni's statement in a Nov. 15 Phoenix story that he would no longer talk to the campus press. "That's a right the provost has as an individual, but it's questionable in his position as the No. 2 administrator in the faculty," Liebes said.

Woo declined to comment on Ianni's statement.

Ianni said, "I'm not refusing to communicate. I'm simply saying that it makes a lot more sense for me to deal with the professionals in the Public Affairs Office where maybe. . .I (have) a slightly improved chance of seeing that hatchet jobs aren't consistently and perennially done on people around here who are hard-working, dedicated to the university."

He said he was told by a student reporter that an invented quote would be attributed to him because "the editors decided it would be more exciting than what I actually said."

"Mr. Ianni," said Medsger, "when I go to pick up my paycheck within the next hour, I'll give it to you if you can tell me that the (incident) you described. . .happened this semester."

Ianni vigorously shook his head. "The misquotes didn't happen this year," he said.

Phoenix sent written questions to Ianni on Friday via the Public Affairs Office, according to the procedure he established three weeks ago for dealing with the campus press. The questions asked him to specify when the quote was invented and who was responsible for it.

His written reply said, "The incident I referred to happened several years ago and I could not now cite the names or the story, but it did happen."

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COUPON

Opinion

Letters

All letters to Phoenix must be signed and accompanied by writer's name, address and phone number. Anonymous letters will not be printed, but writers may request that their names be withheld for compelling reasons. Phoenix reserves the right to edit letters for space and taste. Phoenix welcomes readers' opinions.

Righteous

Editor,

Yes, Mr. Howard, you have frustrated workers because you run the Facilities Planning and Operations Department like a concentration camp. The custodial staff are very satisfied with their jobs, but what we are unsatisfied with is harassment, discrimination, favoritism, unnecessary pay docks, and much more by you and your lower management staff.

We have tried to talk to you about our malcontent, poor treatment and rapport, lack of communication and unprofessionalism. In general, all the problems we have to endure by your lower management staff only to get the cold shoulder or a deaf ear.

You will not hold any meetings with us so we can present these problems to you. Your reply is always the same, "I don't think my management staff would do this." This is a perfect example as to why these conditions remain. Instead of hearing us out, you instinctively go to the defense of management. My understanding is that you should be neutral, siding with neither party but to intervene in the event of conflict to restore harmony.

What you fail to realize is that we are Facilities Planning and Operations. Without us where would the department be?

In many instances, grievances could have been avoided. If only there was an attempt made to seek out the problem, look for a solution and consult parties involved to make sure that the solution is agreeable to both.

You have not met with your custodial staff in three years. The custodial staff thinks that you are afra- staff; therefore, we have no other staff, therefore, we have no other recourse but to go to the California State Employees Association and file grievances.

Mr. Howard, you made a statement to your custodial staff that you believe that where there is smoke, there is fire. Well, we want to know when you are going to put out the fire, unnecessary pay docks, discrimination, harassment, favoritism, etc.?

Gerald Barlow
CSEA Representative

Call for co-existence

Editor,

On Nov. 29, 1947, the United Nations voted to partition Palestine, creating two independent states, one Arab and one Jewish. The leadership of the Jewish community in Palestine welcomed this decision, thereby expressing a willingness to live side by side with an independent Palestine — Arab state.

Unfortunately, this decision was not reflected unanimously by all Arab parties concerned ' (those of the Palestinian Arab community and those representing Arab countries in the UN).

Three defensive wars later, in 1967, Israel found itself occupying and administering those territories known as the West Bank and the Gaza Stip; the former annexed by the Hashemite Kingdom of Jordan and the latter militarily occupied by Egypt.

Prior to Israel's occupation of these territories there had been no substantive call for the creation of the mentioned Palestinian Arab state with which the Israeli leadership had been prepared to co-exist.

Only now, after Egyptian and Jordanian loss of control over the above mentioned lands in 1967, do we hear a unified Arab call for the establishment of a Palestinian state on both sides of the UN 1947 partition line.

We, the leadership of SF Hillel and Jewish Students Action Committee, celebrate the 1947 UN partition vote and subsequent recognition of the state of Israel upon its establishment in 1948.

We hope that in the near future all parties concerned can engage in dialogue toward the establishment of lasting peace in the region.

Evelyn Neiderbach
SF Hillel Foundation
Paul Joseph Rottenburg
Keith Sugar
Jewish Student Action Committee

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Ron 387-0434

CLASSIFIEDS

ANNOUNCEMENTS

EROS presents a roundtable discussion on sexual orientation. SUB 116. Tuesday, Dec. 4. 5:00-8:00 pm for info. call 469-2325.

WINTER SESSION catalogs are here! Pick up your free copy at Extended Education, SU Info. Desk, or call 469-1373.

Ski Squaw, Jan. 14-18, 5 days, 4 nights lodging, lift tickets, transportation: only $232.00. Call Tom, 878-4223 or John 468-2530.

Aids—the conclusion of a two part series discussing the impact Aids has on lives. Sunday, 3:30 am on Greenroom, 610 KFRC.

Problems with state administrators? Contact the Center for Student Advocacy. Find out what your student rights are! x2465, SU M112B.

A support group for reentry students will be forming for the Spring semester. If interested, call Ann Marie at x2101.

Reentry Brown Bag is an opportunity for returning students to get together. Wed. noon OAd 212. Bring your lunch.

ART by Creativity Explored, a SF based studio for disabled adults, & others is on display in the SU Art Gallery.

GET OUT of the rain. Music Listening Pyramid I plays Jazz, Rock, experimental, classical, & non-western on 8 different channels. FREE!

LAST FREE music this semester! (Jazz) The Hall Richards Group (Jazz) FREE! Union Depot, Thursday, Dec. 6 (tonight), 5-7 pm. (Jazz) FREE!

Air Force ROTC has more non-technical than ever before. Non-technical majors should contact AFROTC immediately for Aug. '86 entry. Psy 115. 469-1141.

Management Trainee Opportunities with NABISCO. Nabisco will hold on-campus interviews Wed., Dec. 12. Contact Career Center for info. at 469-1761.

LGA Recognition Pot-Luck Tues. Dec. 11, 6-9 pm, Barbary Coast Sign-up Sheets in office. SU M100A. Info. x1952.

Canned Food/Toy Drive, Dec. 4-17. Support for Local 2 restaurant strikers. Collection in ASU office (M100) in SU.

EMPLOYMENT

Job openings with Computing Services/Instructional Computing for classified graduate students. Call 469-1420 for more info.

Creative Arts Computer Lab NOW HIRING-Work/study. Knowledge of Micros. Leave Resume at A&I 116. Steve Wilson and/or call Charles Dill, x1325, MWF 9-11.

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Auditions—Masters thesis film—16mm, color. Men (17-70) Women (30-60) Sat. Dec. 8, Rm. B119, SFSU SU.

Students needed, Spring '85. Earn two units. Prepare tax returns. Volunteer Income Tax assistance, (VITA) meeting 12/10, 5 pm, SU B114, 469-1595.

FOR SALE

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Precious. I know I must be dreaming. I don't stand a ghost of a chance with you. Love Honey.

GRAD STUDENT willing to exchange use of new IBM/PC for help w/PC and organizing office. 333-1255.

RENTAL

SUBLET nice one bedroom apartment Dec. 18/Jan. 22, 14th St., close to Church Station. $550. & Dep. Call Alan, 431-4788.

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Opinion

Editorial: Ominous parallels at SF State

The shadow of death looming over central India from Monday's lethal chemical leak may not be felt at SF State, but the shadow of doubt concerning safety procedures regarding toxic substances is.

Possibly 200,000 people will be affected — more than 1,000 are dead. Future disasters must be prevented. That includes here at SF State.

The failure to implement hazardous waste management procedures for the 750 chemicals at SF State is, to use Dr. Rouben Akka's metaphor, like releasing 750 poisonous snakes on campus and hiding the names of each, thus hiding the antidotes necessary to prevent prolonged suffering and possibly death.

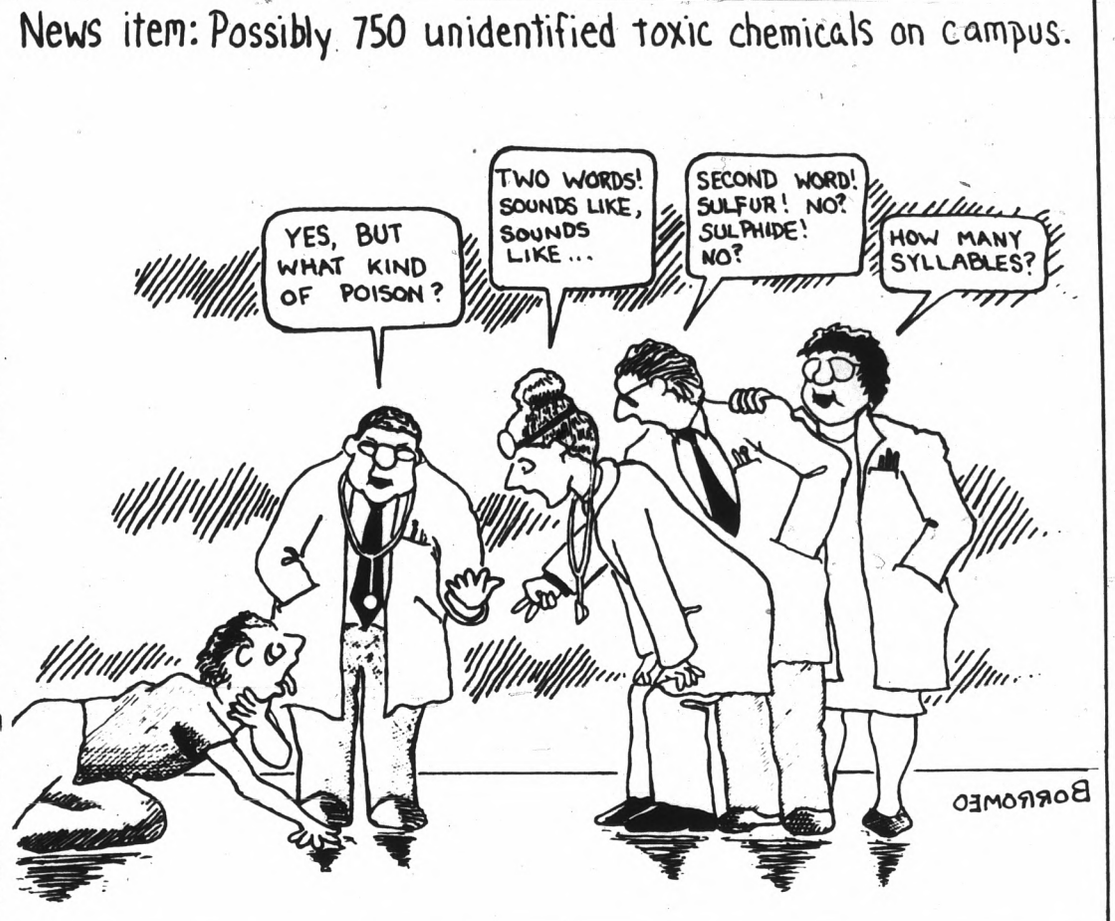
The Materials Safety Data Sheets are supposed to be the snake-charmers that supply the appropriate information to anyone dealing with the chemicals. The MSDS's should state the quantity, location and type of each chemical in use in case medical personnel need to know how to treat someone with an antidote.

The problem is that the people in charge of maintaining the MSDS's have been rather inefficient in doing their job. In other words, their laziness is putting a lot of people's well being at risk.

The law concerning how the staff should deal with hazardous materials seems to be acceptable. So that leaves the blame on the implementers of those laws, including Environmental Health and Occupational Safety Officer Henry Queen.

However, Phoenix does not feel he should take all the flak. The department heads that use the stuff, the employers who don't properly warn their staff and, ultimately, President Chia-Wei Woo are all responsible. As always, the buck stops at the top.

Those suffering people in India will probably never know the historic importance of their martyrdom. The truth of the imminent dangers of living in a chemical world is slowly unfolding.


News item: Possibly 750 unidentified toxic chemicals on campus.
YES, BUT WHAT KIND OF POISON?
TWO WORDS! SOUNDS LIKE, SOUNDS LIKE...
SECOND WORD! SULFUR! NO? SULPHIDE! NO?
HOW MANY SYLLABLES?
BORROMEO

Asking for trouble

By Phillip Epps

The hypocrisy of Reagan's new anti-terrorist legislation is appalling. He has virtually declared war on nearly every national liberation movement, as in South Africa and El Salvador, and simultaneously created his own version of terror by supporting their repressive "friendly" regimes.

Two major bills now in the Senate, introduced by Sens. Jeremiah Denton, R-Ala., and Strom Thurmodn, R-S.C., (staunch Reaganites) call for a "re-criminalization" of any threat and use of force in a manner deemed terrorist by the administration. This could include U.S.-based solidarity and university groups because of the vague language of the law.

The second bill allows the secretary of state to label any country that is actively or surrepititously supporting, aiding or training revolutionaries as terrorist in nature and therefore an enemy of the United States.

A third, yet incomplete bill, offers a $500,000 reward for information leading to the arrest of terrorists. It is likely to pass the Congress, even though there is not a consensus of support.

The administration's confusion as to what designates terrorist activity is evident. Former CIA Director William Colby has the same semantic problem as the Reagan group by trying to "distinguish 'your' terrorists from 'my' freedom fighters."

Colby states the aid sent to "friendly" guerrilla forces is a "regular part of the international contest, whereas the indiscriminate use of violence can be denounced on a solid moral basis" (New York Times July 11, 1984).

The problem with the official definition of terrorism is that it is wide open to biased and imaginative interpretation. This means the terrorist is anyone acting with violence against the interest of the United States. Anyone acting in the interest of, say, national liberation or sovereignty or revolution, is acting against that premise.

Terrorism is defined by the Oxford American Dictionary as the "use of violence and intimidation, especially for political purposes." Colby defines it as "a tactic of indiscriminate violence used against innocent bystanders for political effect."

What Colby is attempting to say is that as long as the organization or government is contested by none other that the policy makers of the United States, then it is all right to use violence against it, indiscriminate or not. The essence of the semantic game the administration is using to sneak this repressive measure past Congress and the public is to label our terrorist *friends* — like the ones in power in Chile, El Salvador and South Africa — as "moderately authoritarian" regimes and condemn our enemies with the much-maligned label of terrorist.

Chicago Sun-Times columnist Carl T. Rowan had it right when he wrote, "In the eyes of officials and citizens of a country, a 'terrorist' is someone who is killing friends, but the murderer of political enemies is labeled a 'rebel' or a 'freedom fighter.'"

The "indiscriminate use of violence" by states supported economically and militarily by the United States is a serious flaw in the perceptions of the public.

Nations supported heavily by the United States that use violence indiscriminately as a method to repress their people have the tacit support of the American public and press. Without the advanced war technology that Israel, the United States and the Soviet Union manufacture, most of the major conflicts in the world would not drag on for years and years.

Since the Iranian crisis in 1979, U.S. government think tanks and national advisers have been burning brain cells to figure out how to stem the tide of "international terrorism." Well, the "tide" never recedes by force, no matter who is on your side. It isn't going to happen now.

The word games played by Reagan, the State Department and the CIA — unquestioningly reported by the press — are dangerously indicative of the global quandary every freedom-loving citizen faces. When Reagan describes the Pinochet regime of Chile and the Duvalier regime of Haiti as "moderately authoritarian," then what does he envision as a peaceful solution to a troubled world?

Terrorism?

Information clerk: All the answers ?

By Jana Gordon

Wanted: one psychologist, babysitter, career adviser, personal confidante and negotiator willing to work in crowded building for under $5 an hour. The meek need not apply. Location: SF State Student Union, Information Desk.

One step inside the awkward structure of SF State's Student Union, a blue desk, calm in the midst of chaos, beckons to wary visitors with the promise of information. Behind this desk is where I've spent a two-year stint in search of...information.

When I first began this job, I was informed that I was there to disseminate data regarding the location of buildings, major departments and professors. Little did I know what the real responsibilities of my job would entail.

My first clue to the qualifications needed for my new position came in the shape of a woman who claimed to be a philosophy major. She walked to the desk and asked me where she should go to meet men at SF State. Before I had a chance to think of a response she had told me that she had lived, worked and gone to school at SF State for four years and had yet to meet any "eligible men." I listened closely to her entire discourse, interjecting the appropriate nod or "uh, huh" when necessary until she finished her story, said thank you and walked away. That was only the beginning.

Following that initiation, I became accustomed to saying "Yes, this is the Student Union" and "No, this isn't UC Berkeley." I've noticed that whereas once I spoke to answer questions, I now point to settle disputes about the location of bathrooms, bars and bookstores.

I am now even used to baffling queries about everything from the capital of Tasmania (Hobart) to the location of a friend, whose name has been forgotten but who has brown hair and brown eyes and wears a jean jacket. But alongside the mundane is the unusual.

A woman once came running up to the desk, red-faced and furious that somebody on the upper level of the Union had spit something wet into her hair. Being an investigative type, I quickly looked up to recognize four 14-year-old boys who make it their business to terrorize students in the Union. In addition to spitting, their repertoire included jumping down from the second floor to scare students, attempting to receive refunds for money never spent, and imitating Michael Jackson and Van Halen sans guitars, drums and talent. Once I found the culprits, the situation was resolved when the young men apologized to the woman by explaining that they were really aiming for someone else.

Besides being forced to resolve these types of conflicts those at the information desk are a captive audience for anyone with a few moments to spare and a lifetime to tell. The stories I have heard of broken love, limbs, careers, marriages and car accidents are the stuff of soap operas. Too many times these tales of woe and mishap are the overwrought preludes to simple questions.

Two of the most common questions asked are, "Is there anywhere good to eat here?" and "Are there any stamps in the stamp machine today?" Unfortunately, the answer to both of these questions is usually "No." At which time the typical student responds with a loud obsenity and a dirty look at whoever sits behind the desk. Unknown to the general public at SF State is that those behind the information desk are not responsible for the quality of food on campus nor the quantity of stamps in the federally owned stamp machine.

There are some happy moments, however, especially when dealing with items in the Lost and Found. There is nothing more gratifying than the happy smile of someone who has just had his Walkman, notebook or wallet returned. The things which are reported lost vary from textbooks to gold fillings to birth control pills. But the one thing that seems standard is that whenever it rains, everybody says that he or she has just lost a small black umbrella.

Jana Gordon still works at the information desk and is a Phoenix copy editor.

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Phoenix is a laboratory newspaper published each Thursday during the school year by the Department of Journalism, San Francisco State University. Opinions of the Phoenix editorial board are expressed in the unsigned editorial, which does not necessarily reflect the policies or opinions of the Journalism Department or the university administration.

The Phoenix encourages readers to write. Letters may be dropped off in HLL 207 or mailed to "Letters to the Editor," Phoenix, 1600 Holloway Ave., San Francisco, CA 94132. Signed letters will be printed on the basis of available space.

Research for some of the articles appearing in Phoenix is made possible by a grant from the Reader's Digest Foundation.

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Not For Women Only

'...comparable worth...'

By Elizabeth Hackney

It's still a man's working world out there. As S.J. Diamond suggests in a Sept. 9 Los Angeles Times article: "Perhaps the women's movement — a movement out of the house, down the street and into the workplace — is less a revolution than an immigration, far from finished."

In 1984, women constitute 44 percent of the labor force, but these figures are misleading. When the figures are broken down, 14 percent of working women have professional occupations and 8 percent are employed in executive and managerial occupations, positions where women can leave a permanent imprint.

Now that statistics are available that expose the lower economic status of women compared to men in the same fields, the logical next step is for women to develop methods to move beyond those statistics. The statistics show that women are still not a dominant force in the professional world and that when they are in management position, they make less money on the average than men do. So what can women do to move more quickly into job positions where they can call the shots and have a lasting influence on the professional world?

In her book "Women Managers," Judi Marshall outlines the major steps needed for increasing the number of women in the work force:

- Integration of women into current organizations as equals, including recruitment, career development, increasing mentor relationships and memberships of informal networks, or support groups.
- Modification of current practices to help women, including flexible working hours and child-care facilities.
- Development within organizations of awareness of women's issues.
- Train women to have the job skills and interpersonal skills to participate effectively in male-dominated professions.
- Increase information to women within the organization about how to combine careers and child-rearing.

All of these elements are important, especially when combined with each woman developing realistic perceptions of her limitations within her given field and then working to overcome them.

All the journalism skills in the world, for example, would not help me if I was brought up to be a quiet, acquiesing young woman; I include overcoming my unassertiveness streak as part of my job development. Along with concrete measures designed to help women move more quickly into the work force must come the learning of new behavior, behavior that may be quite alien to a woman's traditional upbringing.

Networking supplements this aspect of job development. By sharing common experiences from a common point of view, women can often get a more objective viewpoint on their behavior within the workplace and can modify that behavior in order to get results.

Flexible working hours and an increase in child-care within organizations will take a long, long time to become standard. This is especially true if there aren't many working mothers in management positions, women who would be more likely to realize the importance of child-care and make decisions in favor of child-care facilities within the company.

Change in the women's movement from an immigration to a revolution will take more time and more energy on the part of women than was realized before statistics started coming out, showing that it wasn't only a matter of women "moving" into the work force. It will take behavior changes, job training and perseverence on the part of women for more benefits geared specifically toward working women.

Every day a matter of life and death

by Dan Ecoff

The volunteers at the SF State Suicide Prevention Center are fond of a saying that encapsulates their services: Suicide is the permanent solution to a temporary problem.

By Mark Canepa

The caller was at a pay phone in the lobby of a government building downtown.

For the past week he had been high on crystal. And now he had come down.

He said his family was dead — killed two weeks ago in an accident.

He had no job. And he was desperate.

But he spent his last quarter dialing a number that may have saved his life. He called the San Francisco Suicide Prevention Center.

The volunteer who answered the phone knew this caller needed immediate attention.

"My name is John," said the volunteer calmly, "I'm trying to get you help. Hang on."

"I'm shaking," replied the caller between short, rapid breaths, "(but) I can hold on as long as you want me to."

John switched lines and called the police: Could they transport this man to a hospital? They could not. He got back on the line.

"Is there anyone nearby that you could get to the phone?" he asked the caller.

An employee at the building picked up the receiver. "He looks in pretty bad shape," said the new voice.

"Can you take him to the hospital?" asked John.

"It would be highly unusual," the worker replied. "Work rules forbid it."

"Will you do it?" pressed John.

The man agreed. John hung up.

Last year more than 22,000 calls were made to the San Francisco Suicide Prevention Center by people needing help with problems, including drug abuse, loneliness and severe depression. Many of the callers were young adults. Nearly 37 percent — 8,312 calls — came from persons between 18 and 29 years old.

The holiday season is a particularly busy time for the center's 150 volunteer and staff members. Between Thanksgiving and New Year's Day families and friends supposedly get together to share good cheer.

"People have a lot of preconceived ideas about the holidays," said Kris, a center volunteer and graduate student at SF State. "The media pushes that we're all supposed to be happy and to have a lot of money but when it comes back to people who don't have all these things, they feel left out...and it exaggerates the feelings they have been having all year."

But there is a slight twist in the relationship between suicides and the holidays. Suicide rates do not climb during the holidays, said one volunteer, because people are holding off in hopes of a miracle.

"One of the theories behind this," said Paul, a center volunteer, "is that people say to themselves, 'Well, depression is normal at this time of the year.' But in January, if things don't change, they realize there is something really wrong."

Suicides increase immediately following the holidays, he said.

According to the center, the method of suicide used most often in San Francisco is ingestion of drugs — often in conjunction with alcohol consumption. Nationally, firearms are the most widely used method.

The San Francisco Coroner's Office does routine autopsies of all cases of homicide, suicide, accidental and non-attended death in the city. The Coroner reported 182 suicides in San Francisco last year.

The prevention center has been in the City since 1962. Its 10 small offices are squeezed together above a tattoo parlor in the Richmond District.

The main volunteer room, staffed by two people 24 hours a day, looks like a planning base for the Joint Chiefs of Staff. Bulletin boards, telephone numbers and a large map of the city paper the walls. Sitting on the two desks in opposite corners of the room is one of the two most important tools a volunteer possesses: the telephone.

The other tool is technique.

Tom, a retired businessman who began volunteering for the center three years ago, likes the direct approach.

"If someone calls and tells me, 'I'm going to jump off the bridge,' I ask them, 'Are you sure that's going to kill you?'"

"Drowning won't kill you,' I tell them," said Tom, "the physical injuries from the fall will — but you are going to suffer in the water for a long time..."

"The last thing that I'd say (to a crisis line caller)," continued Tom, "is, 'don't do it.'"

The question is not how your technique sounds, said Tom, but how you use it to reach a caller in trouble.

"We have to help them get in touch with their own feelings," he said.

Sometimes, a little luck can help.

Tom remembered a serious call during last April's earthquake in the Bay Area. A despondent man was threatening to kill himself by driving his car off the Golden Gate Bridge. Tom was getting nowhere with the caller when the prevention center's office began to shake.

"Now I know I'm going crazy," the man told Tom, "because the whole Earth is shaking."

"Well then I'm crazy, too," Tom shot back, "because I'm shaking also."

Tom's retort broke the ice, he said, and the man opened up. He was able to talk the man out of driving off the bridge.

Kris said there are usually warning signs given off by a person considering suicide, such as prolonged depression, a drastic change in sleeping or eating habits, or a person's loss of interest in things that usually appeal to them.

"As a friend, try to talk to that person; try to find out what's going on," she said. "And if you are dealing with someone who is depressed, open it up, use the word 'suicide.' They may be thinking about it anyway," she said, adding, "more often than not they will be glad you said it."

Kris also said persons living alone in the city should try to make plans for the holiday season well ahead of time, "so you don't come right up against Christmas Eve or New Year's Day without any plans for dinner or the evening."

The prevention center is funded by the United Way and public and private organizations. After a 10-week training program volunteers are required to work a minimum of four hours per week for one year. Many volunteers work longer, but more people are always needed.

Persons interested in volunteering for the center should call 752-4866 (business line).

The crisis line telephone number, open 24 hours a day, is 221-1423.

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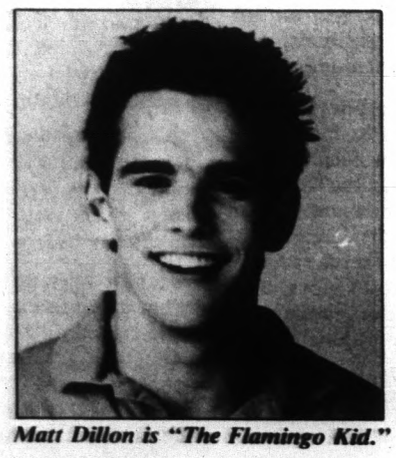
So, in September, what will it be? For **Matt Dillon** as Jeffrey Willis in Twentieth Century Fox's **"The Flamingo Kid,"** the decision won't be easy. Everyone has an idea about what he should do with his life — and they're ALL wrong.

Flair for comedy

As the bright but less than "Easy Street" smart Jeffrey, **Matt Dillon** takes on a role tailored to show the talented young actor in a new light. Although he is only 20, **Matt Dillon** has starred in eight films since a casting director found the actor at age 14 in junior high school and put **Dillon** in "Over the Edge" (1978) as a tough street kid. Several top flight roles followed, with **Dillon** becoming a new symbol of teenage rebellion in "My Bodyguard," "Little Darlings," "Tex," "The Outsiders," "Liar's Moon" and "Rumblefish." But in **"The Flamingo Kid,"** there is a new **Matt Dillon** to be discovered. Sure, he's still a legend in his own neighborhood, but he's a rumblefish out of water with a flair for comedy and a crush on shapely newcomer **Janet Jones**.



Matt Dillon is "The Flamingo Kid."

"Dance Fever" star in major film role

The tall, sunny blonde shines in her first major film role after brief appearances in "One From the Heart" and "Grease II." A veteran at age 22 of five seasons on TV's "Dance Fever" team, **Janet Jones** will follow her role in **"The Flamingo Kid"** by starring in the eagerly awaited film version of "A Chorus Line."

Also starring is a seasoned trio of top performers. **Richard Crenna** (as slick sports car dealer Phil Brody) recently made his mark in "Body Heat" and "First Blood," and will soon reteam with **Sylvester Stallone** in a second "Blood" called "Rambo;" **Hector Elizondo** (as Jeffrey's concerned father) was last seen in the hilarious "Young Doctors In Love," and **Jessica Walter** (as the status-conscious Mrs. Brody) is best remembered for asking **Clint Eastwood** to "Play Misty For Me."

Director Garry Marshall shoots for the stars

For director **Garry Marshall**, **"The Flamingo Kid"** is a comedy right up his alley. Known for his knack with youthful casts of hit TV shows such as "Happy Days" and "Laverne & Shirley," **Marshall**

Shapely newcomer Janet Jones.

guides **"The Flamingo Kid"** on the heels of his first hilarious feature, "Young Doctors in Love."

For a dash of summer in the dead of winter, here comes **"The Flamingo Kid."** Your last days before college were never this hot and bothered.

ORIGINAL DEFECTIVE

Toxic

Continued from page 1

Humboldt, Los Angeles, Northridge, Pomona, San Bernardino and Sonoma, campuses should "establish an inventory of all hazardous materials on campus."

Although the auditors said an inventory is the minimum requirement for safely managing hazardous substances, only one of the campuses, San Bernardino, has a comprehensive inventory list.

The lack of an inventory prevents employees and students from being aware of when and where they may come in contact with such substances, making prompt medical treatment for such exposure difficult or impossible.

Another focus of the auditors was a list of all the hazardous substances used in a work area, which according to a California Occupational Safety and Health Agency "Employers Guide to Hazardous Substance Laws, must be prominently posted in areas where hazardous substances are used.

Environmental Health and Occupational Health Officer Henry Queen did not directly address the question of whether SF State complied with the Cal-OSHA guidelines, saying, "Check the individual users. Check with the chemistry stockroom supervisor."

Jerry Holst, supervisor for the chemistry stockroom, confirmed that no such lists are posted in the Chemistry Department.

Spot checks of other work or study areas on campus that the auditors considered likely areas for the use of hazardous substances, including the School of Creative Arts and Facilities Planning and Operations, turned up none of the required lists for employees or students to refer to in the case of an emergency.

State law and directives from the Chancellor's Office require employers who use hazardous chemicals to have on hand Material Safety Data Sheets (MSDS's), which list dangerous ingredients, supply fire and explosion data, spill or leak procedures, information on toxicity and special precautions required.

According to Fred Dalton, CSU auditor, the audit revealed that the seven campuses only acquire MSDS's for 30 to 40 percent of the hazardous chemicals they purchase. Not one had adequate procedures to acquire MSDS's, according to the audit report.

When asked if SF State has any policies or procedures to assure that requests for MSDS's are made or acquired, Queen said, "When the state of California purchases hazardous material, the MSDS's come automatically from the vendor. It is required by law. If the vendor fails to supply the MSDS, we can write and ask for them. They must comply."

But according to Howard Saxe, the purchasing agent who buys supplies for the School of Science, "Only about one MSDS has been requested by me in the past six months."

Joan Laird, purchasing manager for SF State, said she is not aware of any policy or program that ensures MSDS's are requested or acquired, except for an "occasional" request by the Facilities Planning and Operations Department or the School of Sciences.

Dr. Akka said treating people exposed to unknown chemicals is similar to "running around looking through the books for information on the chemical (and) trying to rediscover the wheel."

In addition to acquiring the MSDS's, state law requires universities to "make this information readily available to all affected employees and train them, as appropriate to understand and use the information."

None of the seven campuses in the audit had complied with this law, according to the audit report.

Holst was not aware of what an MSDS was. "The Chemistry Department has no MSDS's available for employees or students." Holst said his department probably buys and uses all the hazardous chemicals on the state's hazardous materials list.

SF State President Chia-Wei Woo said he designated Vice-President of Administration Al Leidy to be responsible for assuring that SF State complies with the laws and trustee policies on hazardous materials.

Director of Public Affairs Sheila McClear said Leidy would not discuss the matter now but he was "looking into this," and would comment when he had more information.

By Matthew J. Lee

Have you heard the news?

And so ends another successful semester for the Phoenix staff. Pictured from front to back: Ruth Snyder, Jay Goldman, David Finnigan, Toru Kawana, Julia Romero, Karen Jefferies, Ken Heiman, Bruce Williams, Tracy Nelson, Kim Hogg, Betty Medsger, Raul Ramirez, Joan Carole, Clare Gallagher, Brian Oliver, Phil Gangi, Elizabeth White, Janice Lee, Jana Salmon-Heyneman, Richard Kanes, Tom Skeen, John Moses, Lionel Sanchez, Tom Borromeo, David Rothwell, Matt Lee, Greg Baisden, Elizabeth Hackney, Ed Russo, Dianna Moore, Christine Feldhorn, Russell Mayer, Doug Von Dollen, Ingrid Becker and Debbi Cicibrk. Not pictured are the illustrious Lynn Porter, Mark Canepa, Phillip Epps, Gordon Sullivan, Jana Gordon, Dan Gavin, Jim Uomini, Lynn Ludlow, Bill Reardon, John Howes, Brian Giglio, Dan Ecoff, Craig Chapman, Cheryl Malat, Shelly Nicholson, Darlene Keyer, John Alt.

PolySci courses

By Jana Gordon

The Political Science department is offering classes this spring that "will knock your socks off" according to Political Science Chairman and Director of Labor Studies Wayne Bradley.

- PLSI 473, Politics in California, will be taught by Assemblyman Louis Pappan, D-San Mateo County, and legislative assistant to the assembly Michael Thompson. According to Bradley this class marks the first time an active politician has taught a class at SF State. Students will be studying state and local politics.
- PLSI 474, Exploring California Politics is what Bradley calls the Political Science department's best kept secret. This class, which has been offered for the past 20 years, includes a three-day trip to Sacramento for the students with room, board and transportation paid for by the Associated Students. Bradley said the class is focused on making the student an expert on a certain piece of legislation and to follow it through the legislative process. The purpose of the trip is for students to meet with legislative assembly members and ask questions about the legislation which they have studied.

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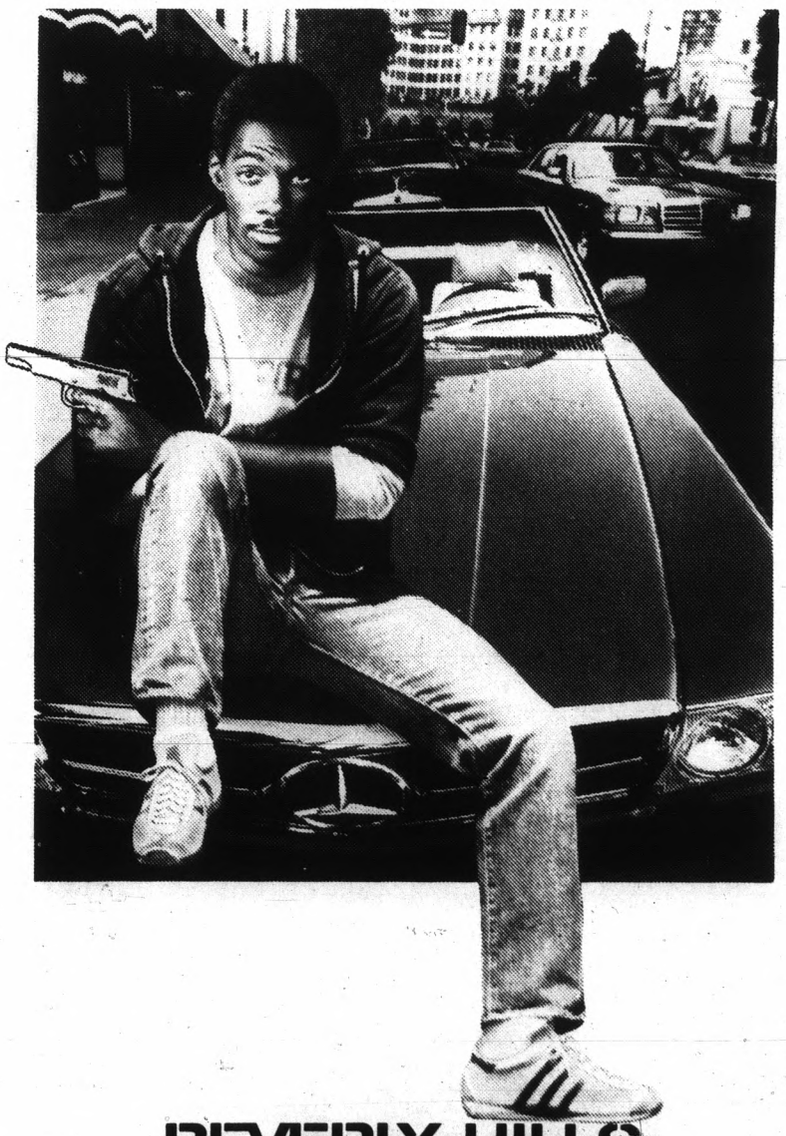

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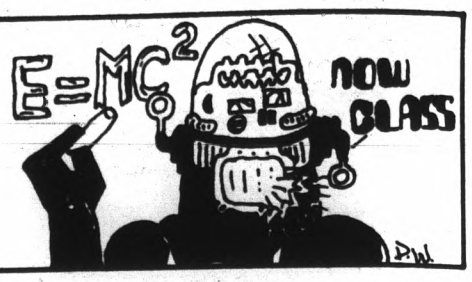

Marketable skills emphasized in future majors

By Brian Giglio and Lionel Sanchez

SF State is now recognized as a professionally oriented rather than a liberal arts university, due mainly to the upward trend in service-oriented industries that is likely to continue in the next 10 years.

One of the biggest areas of emerging careers is the information industry where 80 percent of the work force will be concentrated by the year 2000, up from the current 55 percent of the workforce in 1984, according to a study by the National Career and Counseling Services.

Most of these careers will involve computerized information systems which even George Orwell never anticipated when he made his predictions in his book "1984."

Business and computer science majors should still be in demand 10 years from now, said SF State Career Counselor Dorothy Mayer, noting that both will continue to figure prominently in the information industry.

Business has been booming in the past 10 years at SF State. Institutional Research records at SF State show that by the end of 1983, 5,476 full-time and part-time students or 22.8 percent of the student population was enrolled in the School of Business, compared to 2,454 or 11.8 percent of the student population in 1974.

The School of Science has also benefited in increased enrollment since the advent of computers. In 1974, the school only had 124 students majoring in computer science, but by the end of 1983 that figure had increased ten-fold, to 1,248 students.

Julien Wade, associate dean of the School of Business at SF State, said the increase of students in career-oriented schools has been part of a "national movement in the past decade."

There has been a massive student movement in professional-oriented training rather than liberal studies, he said. "Also, students are more conservative politically."

Mayer said that during the 1960s and 1970s the student population was concerned with justice.

"But these days students are more practical and they are getting into business, marketing and computer science," she said.

Wade said, "I can't always say we'll (the School of Business) turn out 20 percent of (SF State) graduates, but we'll never go back to the 6.6 percent figure of 15 years ago."

To be on the safe side, however, Arthur Cunningham, dean of the School of Business at SF State, and his associates have embarked on a drive to develop a $3 million endowment fund and to find someone who would like to see his name on a new $12 million business school.

Business is also involved with computerized information systems, and BICs (Business Information and Computers Systems) which is a young department, now makes up 12 percent of the School of Business.

With career-minded students making the transition into the post-industrial era traditional liberal arts schools are declining.

While the Schools of Business and Science were growing, other schools at SF State, such as the Humanities and the Behavioral and Social Sciences, were experiencing losses in a number of majors.

Gerard Heather, an SF State professor of political science, said that in the future, "we'll have access to the greatest amount of information in the history of mankind, but it may well be that the people with that access will have lost the ability to think."

Myron Lunine, dean of undergraduate studies and a professor in the humanities, said that today's trend toward more specialization and vocational training is costing more students a "whole education."

An uncertain economy today is leading employers to hire people with specific skills they can use immediately and Lunine believes the universities or the public should "counter-balance specialized education."

"SF State students are too good to put themselves into an assembly mill that turns out cogs," he said.

But Mayer predicts that future recruiters will find many liberal arts majors attractive because of their broad educational background and ability to look at a problem in "its entire picture."

Lunine, however, also warned that unless teaching is made more attractive in the future, suitable replacement for an aging staff at SF State will be difficult to find.

More GE changes foreseen

By John Alt

Though it is difficult for General Education requirement planners to make specific predictions about the future, GE should continue to change with the times.

"Curriculum should not be static. GE should change as the situation around you changes," said Erwin Seibel, head of the GE Council, an advisory group of elected SF State faculty that makes GE recommendations to the Academic Senate.

Myron Lunine, dean of undergraduate studies, said GE is based on the idea that certain kinds of education are considered essential for everyone. With this in mind, the state Legislature created Title V, a statewide educational policy that required students to take 48 units of general education as of fall 1981.

To meet state requirements many departments or schools within the university have set up their GE programs in different ways.

Lunine noted that with eight different schools, interests often conflict. These conflicts mean "a GE (program) has to be a mess of compromises. No one is going to be completely happy with it," Lunine said.

Richard Giardina, associate provost for academic progams, said GE is an evolving program. "It (GE) changes when people don't like what it is accomplishing or they have an idea to do it better."

Seibel, who is also chair of the geosciences department, said in the future GE will become more important as people make several mid-career job changes. "The generalists are going to do better in an age of specialization," he said.

To teach students skills that can be applied in a wide variety of ways, Seibel said he would like to see quantitative and reasoning courses emphasized more in the GE program. He would also like to include calculus and advanced algebra courses.

Ethnic Studies courses, he said, will become more important in the future as graduates meet diverse ethnic groups.

Lunine would like to see the GE program completely reorganized in the future. Instead of segregated clusters of traditional disciplines like humanities and creative arts, he would like a university program of integrated interdisciplinary courses such as war and peace and environment and ecology. Lunine admits, however, that possibility is remote.

Though Lunine doesn't foresee any profound GE changes in the near future he did note that a faculty committee is investigating possible revisions in GE's relationship of knowledge segments.

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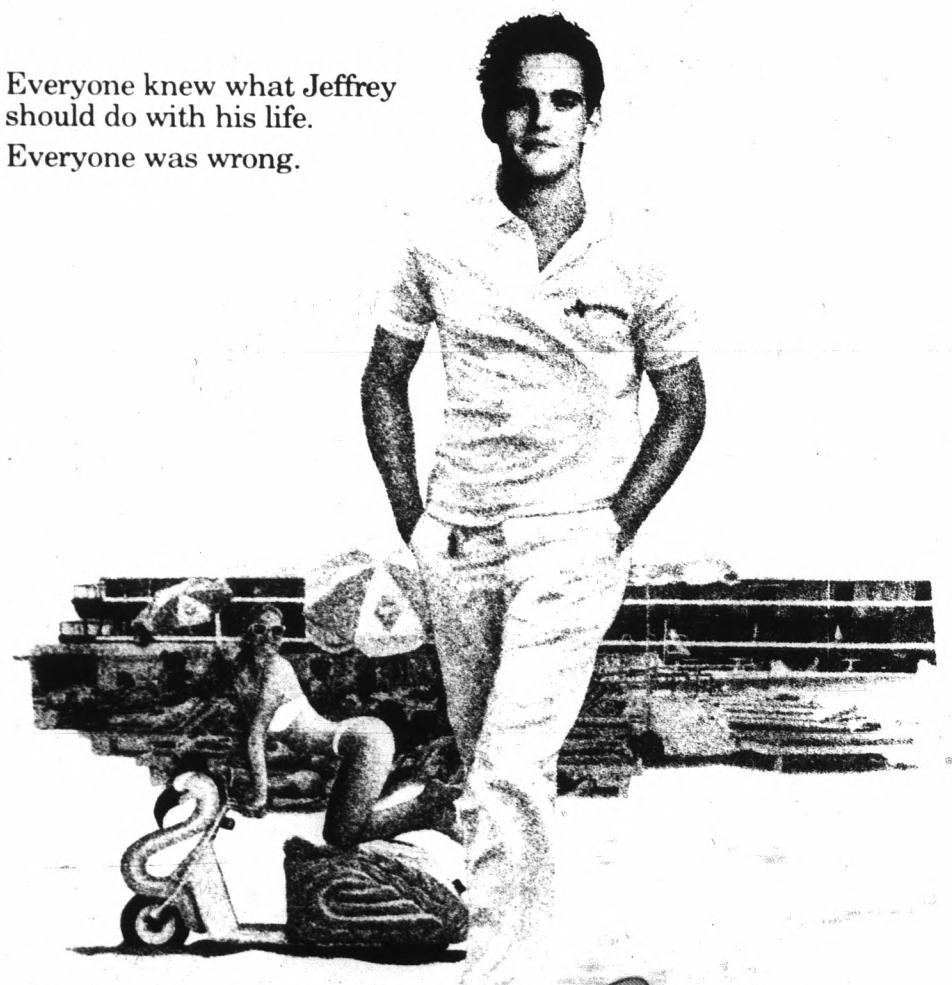

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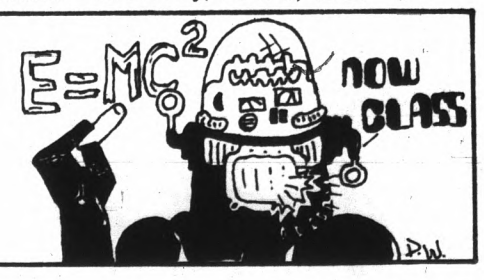


$78 million for campus improvements

By Clare Gallagher

Within two years gears may be turning for a proposed new library, "high-tech" building, gymnasium and a remodeled Arts and Industry Building at SF State.

The new construction is necessary to "provide more space for students and faculty," said Campus Planner Dean Parnell.

The 10-year plan starting in 1986 will be presented in March to the California State University Trustees, pending approval by SF State President Chia-Wei Woo. The $78 million plan, funded through state capital outlay for higher education, would not affect student fees, according to Parnell.

The Associated Students and Student Union Governing Board have also proposed building changes. The AS has proposed building a $10 million combination performing arts theater and office complex. Another plan exists to remodel and expand the Student Union, though no dollar estimate has been made. Because the SUGB and AS depend on student activity fees, student fees would be affect by these changes.

For each $1 million in renovations to the Student Union, student activity fees would increase by $2.50 per student, per semester, according to Julian Munoz, from Group 4/ Architecture, Research and Planning, Inc.

AS Business Manager Jim McDuffie anticipates the AS complex would be self-sufficient and the $10 of student activity fees AS receives would eventually no longer be necessary.

According to Parnell, key items of the 10-year plan, which have not been fully developed, are:

- Constructing a new library at the corporation yard, near the Student Health Center. The yard is the present site of the Facilities Planning and Operations Department.
- Converting "general" lecture halls in the Humanities Building into specialized spaces such as computer terminal rooms.
- Constructing a "high-tech" building for engineering and computer science near Hensill and Thornton halls on the lot running parallel with 19th Avenue.
- Building a new gymnasium, field house, office and classroom facility for Health, Physical Education and Recreation and Leisure Studies, to replace the present field house.
- Building an underground parking lot beneath a proposed classroom building by Parking Lot 7.
- Moving the corporation yard to the far northwest corner of campus near the Diagnostic Center.
- Renovating the Arts and Industry Building.

An addition may be made to the A&I building in the sculpture yard to accommodate art, broadcast communications, arts and industry and film. The sculpture yard would be incorporated into the addition.

The most striking changes in the 10-year plan would be making the new library an "interdisciplinary" information center which would go so far beyond books and incorporate computers and audio-visual equipment, said Parnell.

"The concept of the library is changing incredibly fast," said Parnell. "It is absolutely revolutionary." Library Director Joanne Euster is in the "vanguard of the movement," said Parnell.

The university will still have a typical teacher/student structure for a long time, he said, but facilities will be different because of technological innovations.

Suggested uses for the current library include classrooms, faculty and administrative offices, specialized instruction rooms and new lecture halls to replace those displaced in HLL.

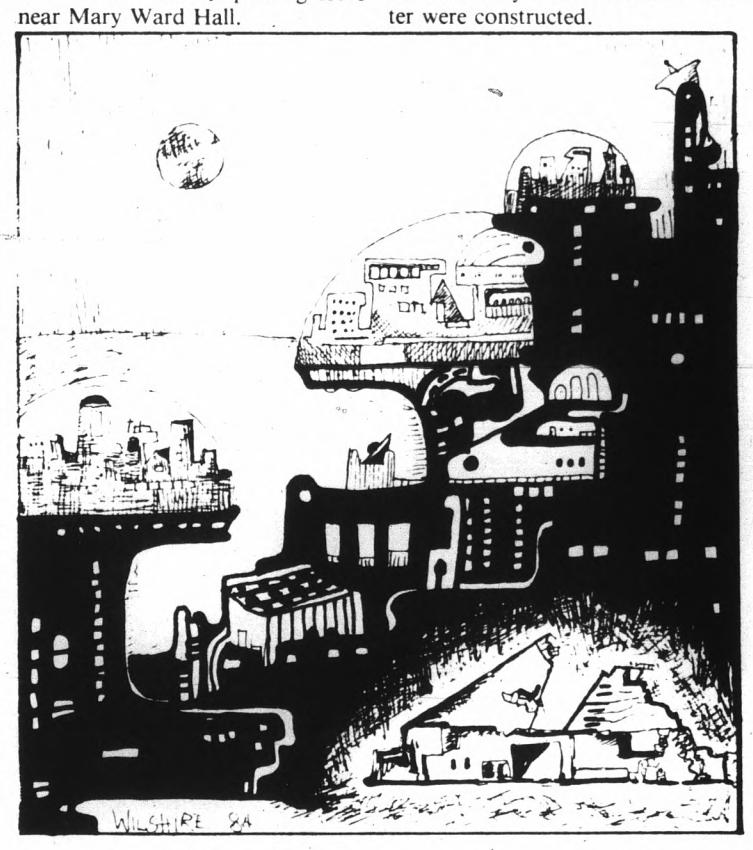
It is the university's policy to remodel or convert existing buildings because of space restrictions on the campus' 93 acres, said Parnell. This applies primarily to academic buildings.

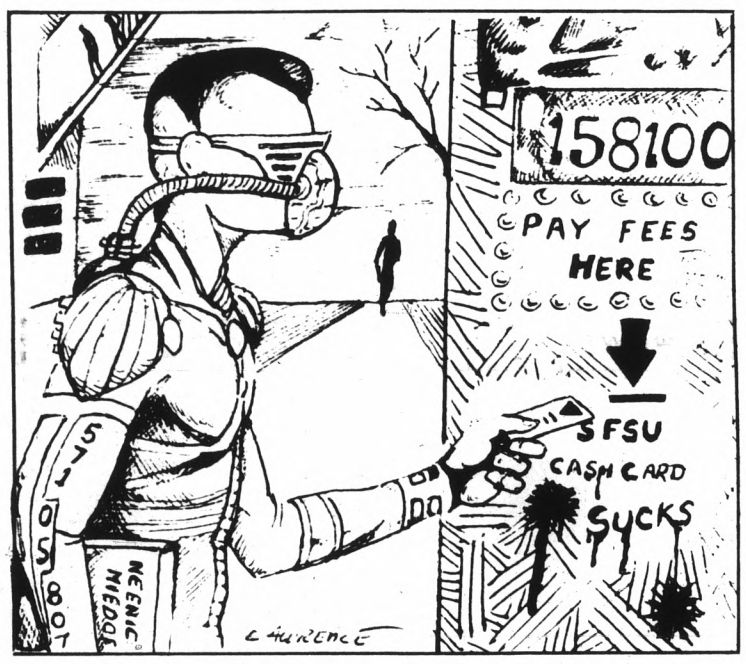
The university has considered buying bordering Parkmerced property for a long time, he said, yet property expansion is not included in the present 10-year plan. Other property that has been considered is the city-owned Lombard School and the Diagnostic School site.

Student apartments have been planned since 1982 for Lake Merced Boulevard. Two and three bedroom units on Winston Drive with child-care facilities have been planned since 1966 for married students. The plan is in limbo because of high expenses.

The proposed 3,500 seat AS performing arts theater and office complex also includes meeting rooms, recreation and dining facilities. AS Business Manager McDuffie is developing a financial feasibility study of the estimated $10 million project. A possible site is by parking lot 8 near Mary Ward Hall.

The last major changes to the campus were done in 1978 when the Sutro Library and Child Care Center were constructed.





1990s: soaring costs hit home

By Janice Lee

On-campus housing at SF State: $1,162.80 per student per semester. Residence hall food contracts: minimum $968 per semester. Stagnant funds for student financial aid. Computerized "textbooks."

Welcome to the 1990s.

Since rent laws allow a maximum 7 percent increase per year, students in 10 years can expect to pay $1,162.80 a semester for a double room in campus dorms that now costs $684, and $1,383.80 for a suite that now costs $814 "unless something goes crazy and it's worse than that," said Don Finlayson, director of Student Housing.

At SF State in 1994, a dorm resident can expect to pay $968 a semester or $8.80 a day for food currently priced at $440 or $4 a day.

"It's a sad story, but statewide, there's been an increase (in food costs) of 12 percent a year," said Finlayson, "and it's been worse in the past."

"We (at SF State) have been increasing ours at an average 6 percent and last year, 4 (percent). That will get better as we go," he said.

Funds for student loans are not scheduled for an increase, according to Jeffrey Baker, director of student financial aid.

"It's hard to say where we will be even in the next two years," he said.

President Reagan's plan to make cuts in social programs to lower the deficit will have an adverse effect on increases in student financial aid, Baker said.

"More students and more demands in the future will cause stagnant funds," he said.

The funds, he added, will be available to students. But don't expect an increase.

Computer science and business majors can expect to pay higher prices for educational materials due to technological advances in those fields, according to Bill McMullen, text and general book manager of Franciscan Shops.

In addition to textbooks, students may have to buy computer disks for their classes in the future, he said.

Publishers set book prices and they are based on the number of times a text is revised, as well as whether the book is being circulated in the used-book market, McMullen said.

Future university fees set by the California State University Board of Trustees are not determined years in advance and are unobtainable. Thomas Brown, registrar, said that SF State usually knows only two semesters in advance what the fees will be and would not predict fees 10 years from now.

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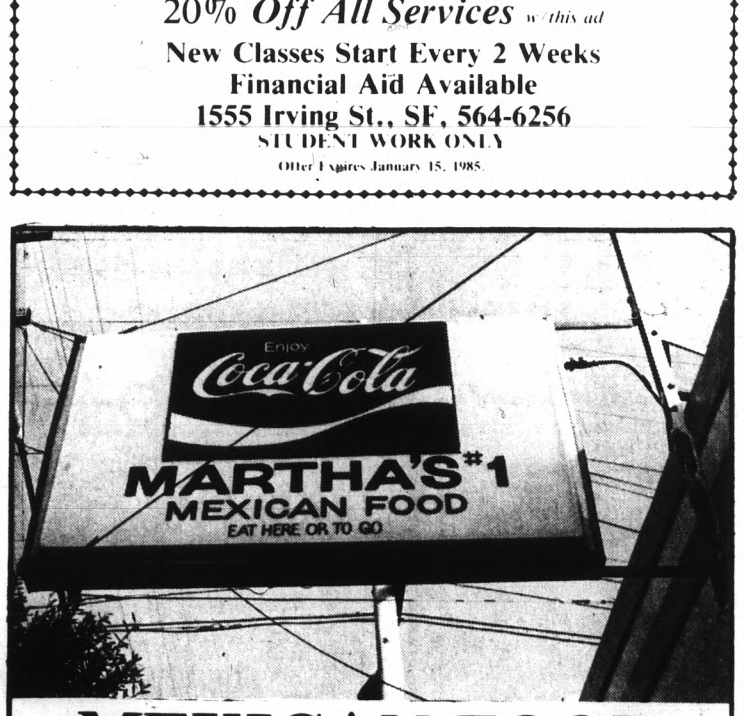

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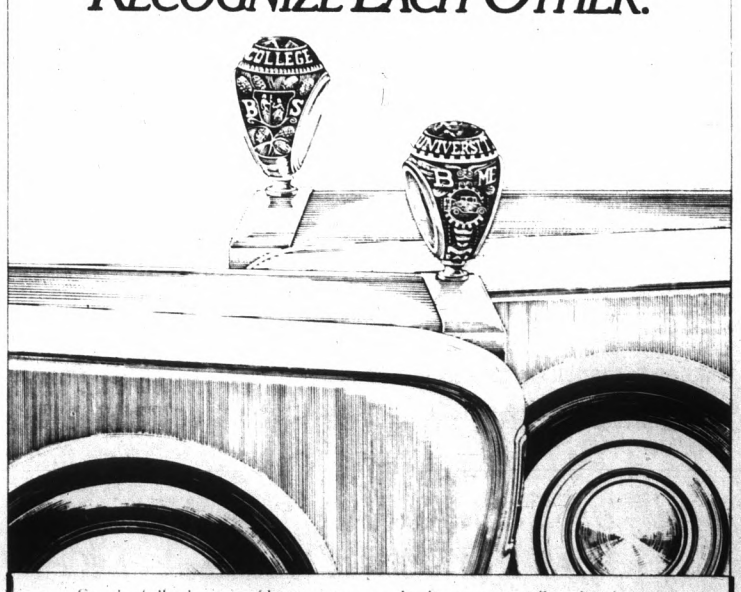

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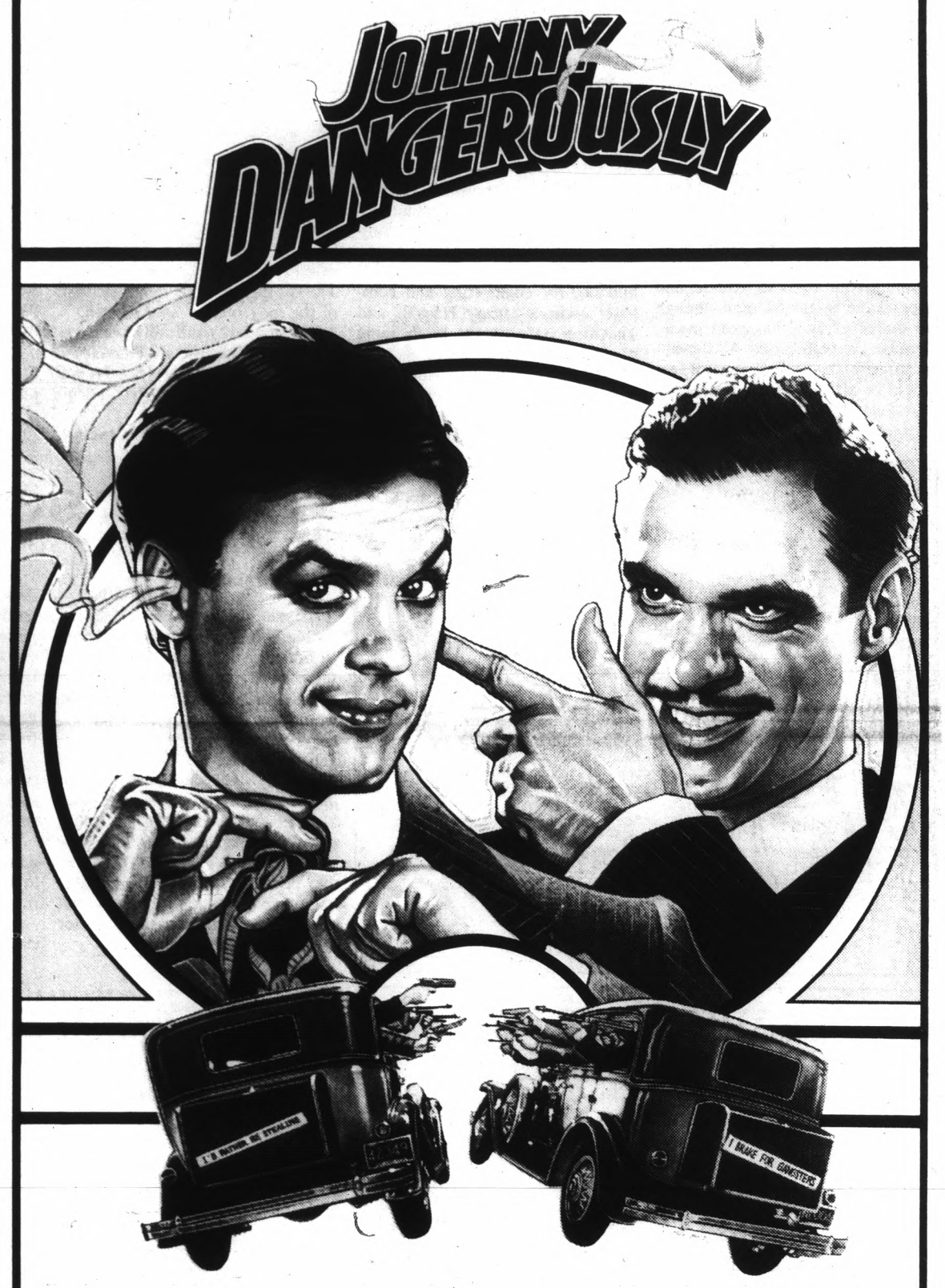

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A 'gringa' finds home and humor in the midst of Mission District

By Julia Park Romero

By Roger J. Wyan

George Tsiplakos at his produce market on the corner of 23rd and Mission streets.

First things first — I am a *gringa* in every sense of the word: blond hair, green eyes, raised in Petaluma (home of Snoopy's Daisy Hill Puppy Farm). My high school had two blacks, 20 Asians, a dozen Latinos, and about 1,200 whites.

My father would never agree to a family vacation in Mexico, and is loath to eat Mexican food. He has his reasons, he says. My mother told me I attracted the wrong kind of attention when I wore a miniskirt through the Mexican Village at the Sonoma County Fair, as she clutched her purse with the strap wrapped around her wrist.

No one ever directly said that Hispanics were a lower life form, but the implication was there, and I grew up thinking Hispanics were either unemployed welfare recipients, illegal aliens, migrant farm workers or gang members.

Given this background, I was apprehensive about moving to the Mission District — a place I had been warned to avoid. My parents weren't too thrilled, either. But my friend had a room available in her house last winter, and the price was right. So I moved in and cautiously began to explore the neighborhood.

As I got to know the area, I had to mentally re-evaluate many of my preconceptions of Hispanics, because what I saw was so different from what I had been taught.

By Roger J. Wyan

Mission resident Karen Arce.

The house was right in the heart of the Mission: a big, drafty, wood-floored place. To the right lived an Italian man, his wife and his mother (our house had been his grandmother's house); they had lived on Florida Street for more than 40 years. On the left were three New York punkers who gave music lessons by day and practiced their own dreadful music by night. There were no other Anglos on my block.

The streets of the Mission were littered with a variety of refuse — from your basic garbage to abandoned cars to "free boxes" of unwanted clothing and furniture. That's were I got the dresser in my bedroom. In the daytime, the open-air produce markets were alive with excited chatter, and the sidewalks filled with mothers pushing strollers. Latino funk would blast loudly but briefly as kids with huge portable stereos flashed by on skateboards.

Groups of young and old men gathered on front steps or at corners for animated discussions; sometimes when I walked by, a young man would say "hello" or "That's a beautiful dress you're wearing." As I began to get used to the area, I found I didn't mind someone commenting on my appearance or greeting me. There were many times, in fact, that the casual remark really lifted my spirits.

At night, when the buildings were lit by neon pinks and yellows and flashing, strobelike bulbs, I would to to La Posta on 24th Street, where for a few dollars I could get a huge platter of food and a good cup of coffee; the bathtub-sized margaritas cost less than $1.50. The second time I ate there, the waiter/bartender/cook (who became a friend) delivered my steaming, delicious meal, saying "To you, with love."

Then I really began to fall in love with my new environment. I took many walks, and delighted in the variety of people and events I saw. While I lived there, my interest in the Latino culture grew and I began to learn Spanish from a Central American friend. Within weeks, I picked up his accent, and have since been misidentified as a Mexican or a Costa Rican because of my accent.

I began to use my Spanish while shopping, and almost overnight a barrier seemed to drop from between the out-of-place *gringa* and the closely knit Hispanic community of the Mission District. During this time, I decided to take a trip to Mexico, and received a lot of advice on where to go and who to meet while I was there. When I got back, I had no American money left, but I did have a handful of pesos. I stopped in a La Posta and my friend let me pay in pesos.

"You don't need money here," he said. "We take care of our friends."

It's not always peachy in the Mission, however. While I lived there, a friend of mine, a Salvadoran family man, had his thumb nearly sliced off by a knife-wielding gang member, who was aiming for the stomach. The gang member wouldn't have bothered if he had known my friend only had a quarter in his pocket.

Once I was walking up Mission Street and a bag lady with stringy gray hair and greasy clothes rushed up behind my friend and me and tried to slap my friend. She missed her mark, and we ducked into a fabric store for a few minutes until she left. But the rush of adrenalin, anticipating that slap, reminded me that despite my new-found delight in the Mission District, I had to be careful about some things.

You take the good with the bad in any neighborhood, whatever the racial makeup. I had to move from the Mission District when the lease was up, but my interest and my enjoyment of the area hasn't diminished.

In fact, I'm still trying to conquer my innate *gringa* training. My husband, Luis, still winces when he remembers the first batch of refried beans I made from scratch. He says you're supposed to soak the beans first to avoid that smelly after-effect. I guess it's just one more lesson I'll have to learn.

A profile of the Mission

By Julia Park Romero

To some, the Mission District is an eyesore, a slummy, grubby neighborhood to be avoided. To others, it is an antidote to the suburbs and shopping mall chic found in the other parts of San Francisco. And to some 60,000 people, the Mission is home.

The boundaries of the Mission District vary, depending on who you're talking to, but in this case, the Mission is the area between Potrero Hill, Bernal Heights, Noe Valley, and 13th/Duboce streets — about two square miles.

The Mission District derives its name from old Mission Dolores, originally located at 17th and Guerrero streets. The sunny valley was originally a farming area which by the 1880s had become home to many wealthy San Franciscans. But with the successful invention and installation of the cable cars, the wealth relocated on Nob Hill and in Pacific Heights, leaving the area to their employees.

In the early 20th century, the Mission District was a blue-collar family neighborhood. Many Irish and Germans settled there, developing their own accent, strikingly similar to "Brooklynese." The first wave of Latinos came to the district when they were displaced from Rincon Hill with the building of the Bay Bridge.

In the 1950s, immigration barriers were relaxed, and by the 1960s the Mission District was becoming a Hispanic neighborhood. By 1970 it had acquired the nickname, "El Barrio."

Today, many of the Victorian houses that the wealthy abandoned for foggier pastures in the 1800s have been refurbished and sold for much higher prices. Rents in the district are increasing; $500 is now typical for a tiny apartment.

The Mission District is gradually undergoing "gentrification," or the process of making a poorer neighborhood into a more attractive — and expensive — one. Other San Francisco neighborhoods, such as the Haight-Ashbury, the Fillmore and the Western Addition have been gentrified in recent years.

In a dark Mission District bar, one resident, who identified himself only as George, said he can no longer afford to keep his reupholstering shop in the Mission District because he'd have to pay almost $1,000 a month for his small shop.

His friend Jimmy disagreed, saying, "If you wanted to you could rent the place next door for less than $500 (per month). The Mission District is great."

George countered Jimmy, saying that even if his rent was not high, "none of the people who live around here come to me for business anyway. It's not worth it to me."

Jimmy, however, had nothing but praise for the area, citing "beautiful weather, great people, and good beer" as benefits.

Both the weather and the ethnicity are pluses for many of the residents. The population is more than 50 percent Latino, 30 percent white. The remaining 20 percent is a blend of blacks and Asians.

Maria Vegas, 30, said she likes the area because she doesn't have to speak English frequently, and it reminds her of her home in Guadalajara, Mexico.

Another positive feature is public transportation. There are two BART stations within the Mission District, and as many as 15 different bus routes serve the area. Parking is not bad on side streets, but many residents call it insufficient.

Other urban problems plague the area besides parking and increasing rent. In the District Handbook, a guide to San Francisco's districts, residents cited a need for more parks, recreational facilities and child care.

The handbook cites crime as a major problem. While purse snatchings are low for San Francisco (purse snatchings are generally considered to be a reliable crime indicator), the number of homicides, rapes, armed robbery, assaults, and petty theft are among the highest in the city. Vehicle theft in the Mission District is the highest in the city.

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Arts

Frankie goes to (gag) Frisco

By Noma Faingold

Frankie Goes to Hollywood
Kabuki Theater, Friday, December 30.

Distinct lines of sparks fell from above the stage in simulataneous bursts as a cyclonic, synth-sound marked the climax of "Relax," the graphic Frankie Goes to Hollywood hit.

Lead singer Holly Johnson asked the revved-up capacity crowd, "After that sexual experience, Frisco, did you come?"

Oh sure, big guy, like gangbusters.

Later, during the brief hour-and-five minute set that was designed to excite the audience's senses, Johnson asked, "Does anyone know what Crisco is for? In Frisco, everyone knows!"

Johnson is clearly naive about our city. It's San Francisco, not Frisco.

Johnson, who has a deep, resonant voice, was dressed formally in a dark bellhop suit, overcoat and white ascot. His hair, which was matted straight back, made him look more like a well-groomed 1930s gangster than a rock star. While Johnson hardly moved from the center of the stage, back-up singer Paul Rutherford bumped, ground and pranced his way through each number.

Rutherford, with curly, short, perfectly coiffed hair and mustache, resembled a meaty Freddie Mercury, lead singer of Queen.

Once he removed his white dress-shirt and red T-shirt, several young men in the crowd, found their way on stage, wanting to embrace the provocative Rutherford.

Using declarative harmony during the chorus of various songs, and well-timed hip thrusts to the driving beat, Rutherford almost singlehandedly brought back the Village People, a flamboyant disco group of the late 1970s who left their mark on pop culture with hits such as "Macho Man," "San Francisco," and "YMCA."

Frankie Goes to Hollywood, a five-piece band from Liverpool, with a name inspired by billboards announcing Frank Sinatra's career move into film, is the biggest thing in England.

Their first single, "Relax," was the No. 1 song for five weeks even though, or perhaps because, it was banned by British radio and television.

Their second single, an anti-war anthem, "Two Tribes," entered the UK Top 100 at No. 1.

The site and sound behind Frankie is record producer Trevor Horn and veteran music journalist Paul Morley.

Horn uses elaborate synthesizers to build a driving, danceable sound. Frankie, like the Village People, are only vehicles for someone else's musical ideas.

After the Frankie concert, a reporter found 19-year-old Mike Angellar in the lobby, who confidently stated, "They'll surpass the Beatles."

A tall blond man with cheekbones that would put Bianca Jagger to shame pushed himself in front of the reporter. In a British accent, he declared, "They grossly surpassed my expectations. They were awesome."

Brian Kennely, 20, originally from South Africa and currently a student at UC Davis, pulled his friend's coat sleeve so they stood side by side. They looked at one another for less than a second. Facing the reporter, they began reciting a monologue which they memorized from the Frankie song "War." The two leaned forward as they shouted the lines, spitting like Shakespearean actors performing in an intimate theater.

Kennely said, "They're pit-filling, Oliver Twist, fantastic."

"Write that down!" he demanded, tapping his index finger on the reporter's notebook. "P-I-T-F-I-L-L-I-N-G...You're not writing that down."

After he spelled out every letter, he said, "I don't come here as a psuedo Frankie fan. I've seen them live twice and I'll be here tomorrow night." he added.

Unknown treas

By Bill Reardon

Mickey McGowan's "Combat Boot" At his museum garage-sale, treasures, toys and memorabilia meticulously arranged, create humorous statements about American life.

By Bill Reardon

If Alice stepped through the "Looking glass" one weekend to visit the Bay Area, there is a place in Marin that could make her feel as if she had never left Wonderland.

Tucked in a corner of Mill Valley at 39 Corte Madera Ave. lies a fantasy world guarded by modern-day "looking glasses."

The wall of old television sets stacked neatly outside and on top of a garage-like building make you wonder — What is this place?

It's a museum — an untitled museum — formerly called "The Unknown Museum." It was "Unknown" for eight and a-half-years before its proprietor untitled it altogether.

If all this sounds confusing, wait until you step inside.

Objects d'art, thoughtlessly discarded from attics and garages, are enshrined in the museum with a touch of satire, reverence and irreverence, but most of all, humor.

"Juxtaposition is extremely important," says 38-year-old Mickey McGowan, the artist, curator and full-time resident of the museum.

It is no mistake that toasters hang by their cords from exposed ceiling rafters, that a rubber shark swallows a model jet fighter in mid-air, or that a pink bowling ball with a wig sits on a pedestal, the finger hole "eyes" staring up anthropomorphically.

Two floor-to-ceiling columns of children's lunch boxes support a ceiling whose gaping holes spill teddy bears, a wetsuited scuba diver, Humpty Dumpty, Barbie and Ken dolls and other nostalgia americana in varying degrees and angles of dangle.

The attic runneth over.

A conglomeration of sounds ebbs from behind a drape which separates the gallery from the artist's workspace and what he calls his "wax museum," a collection of unusual records that would make any phonophile drool.

Bird calls, famous news broadcasts, recorded science facts, TV show theme songs and decades of musical favorites waft through the air.

The audio complements the visual exhibition of 20th century American society, paying homage to some of the culture's stongest influences: music, film, radio and TV.

"Everything becomes part of the exhibit," says McGowan, who calls himself a "punster," a display artist and an "historical archivist." He sees satire as a great way to make a social statement without being dogmatic.

For instance, in one piece, "Average Family of Four," little plastic figures of a man, woman, child and TV set are seated side-by-side on a pink flowered couch. A scorched crucifix atop a dinner biscuit is called, "Hot Cross Bun (Danish Orthodox)."

McGowan says, "An artist's role is to reflect and mirror society. An artist has a responsibility to be aware of what's going on.

These are public archives. It's all here: evolution, history, religion, technology, anthropology; anything that represents real life or has the capability of representing real life."

Nearly every critter and creature ever poured out of a cereal box, unwrapped from under a Christmas tree, or flashed across a movie or television screen has been captured for display.

Mister Potato-Heads, Mickey Mouses, toy soldiers and toy guns, gum wrapper chains, cowboys and Indians, troll dolls, slinkies, Betsy-Wetsy dolls, a hula hoop, robots and astronauts, and heroes and villains from the Lone Ranger to Darth Vader live here in kindled memories and in fish tanks, old suitcases and hamster cages.

McGowan says some of the museum's 75 to 100 weekend visitors have objected to seeing some of their fondest childhood memories incarcerated in tanks and cages or stuffed into laboratory test tubes and preserving jars.

"But McGowan explains, "This is a preserve. These are endangered species. The cages are for their protection. Smokey wants to prevent forest fires. I want to prevent cultural waste."

"It's not, for me, a place of memory. The past is a teacher, and how it relates to the present is what intrigues me."

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Arts

Musical swings, misses

"The Robber," Stephen Frugoli (top) watches Deborah Marshall and Curtis Cannon.

By Richard Kanes

The combination of swinging sounds of country fiddles and chorus lines of stamping, square-dancing Southerners seems perfect for a musical. Although "The Robber Bridegroom," a musical adaptation of Southern writer Eudora Welty's novella, which opened Friday in McKenna Theater, is a high-spirited show, the production also reflects the difficulty of setting Welty's powerful, often disturbing imagery to music.

Lynbarbara Mahler's direction and choreography is a whirling, highly creative production that races through exuberance, eerieness, cliche and comedy with remarkable flexibility.

The plot is an entertaining yet predictable tale: southern swell Jamie Lockhart (Stephen G. Frugoli) becomes enmeshed in a typical romantic-comedy scenario. He loves Rosamund (Deborah Marshall), the daughter of a wealthy planter. She knows him only as his alter-ego, "the Bandit of The Woods." Lockhart is retained by the planter to protect Rosamund's honor from the bandit, and some obvious table-turning occurs. A scheming stepmother, a bumbling father, mistaken identities and floorboard-rattling song-and-dance weave their way through the play, which predictably ends in a happy marriage.

Frugoli's powerful vibrato and Marshall's sweet, melodious voice confidently establish strong characterization notwithstanding the powerful chorus of the 18-member cast. Scenes from the old South are wittily and engagingly presented by the versatile cast of singer-dancers.

The play is more than a musical, however, as powerful scenes in which a narrator winds his way through past and present in Welty's haunting prose bring striking moments to the production. Although these scenes are memorable, the radical difference from the hearty musical numbers cleaves the play into two distinct and irreconcilable levels.

During the narrative scenes, Mahler's direction is outstanding, as is the lighting of Mark C. Andrew. Slides of the old South, including a crumbling, collonaded mansion, are projected onto a stage bathed in haunting indigos, framed by low-hanging cypress and Spanish moss.

It is exactly this stagecraft that underlines the production's curious polarization — scenes of poetic beauty give way to uproar as the stage explodes with apple-cheeked Southerners stomping, reeling and hamming it up to the tunes of a country ensemble.

In a further contradiction, Mahler refers back to the experimental qualities of the narration scenes with a curious use of the extra players. Dancers, seen whirling and singing in one number, become living props in the next. They are doors, stoves, and animals positioned around the stage, creaking, chirping and posing as the role dictates.

While this staging is intriguing, it clashes discordantly with the stylized, traditional feel of the song-and-dance portion of the play.

"The Robber Bridegroom" is a struggle between two worlds. It offers charming and commendably executed music and dance, and quiet moments of enduring beauty. Director/choreographer Mahler and her cast demonstrate a telling insight into two manners of theater. Whether the two can be seamlessly joined is another matter.

"The Robber Bridegroom" plays through Dec. 9. Performances tonight, Friday and Saturday begin at 8 p.m. and Sunday at 2 p.m. Tickets are $3.50 and $4.50 for students and seniors and $4.50 and $5.50 general.

No more Fish for Country Joe

By Doug Von Dollen

The event has ended but the images remain, preserved on grainy celluloid: a long-haired, mustachioed young man in an army jacket on a stage in upstate New York, staring across a sea of 400,000 faces.

He begins a mock football cheer, exhorting the crowd to spell out F---.

The crowd cheers and rises while the young man, Country Joe McDonald, strums a guitar.

"Well it's 1-2-3
What are we fightin' for?
Don't ask me
I don't give a damn
It's off to Vietnam..."

A lot has changed for the 42 year-old McDonald since he sang the "Feel-Like-I'm-Fixin'-To-Die Rag" at the Woodstock Festival in August 1969.

The long hair and mustache are gone now; so is the army jacket, replaced by an unbuttoned flannel shirt over a black T-shirt with the picture of a bay harp seal surrounded by the words " I need my coat more than you do."

Woodstock and the movie of the event catapulted McDonald and his band, the Fish, into the forefront of pop music, but three years later the band broke up and McDonald found it difficult to perform in America.

At his Berkeley home last week, McDonald said, "It became hard to get work in the states because of the politicalness of the Fish and the cheer...It wasn't so much that we were locked out; it just got to be too big a hassle."

In December 1969, Country Joe and the Fish were arrested in Worcester, Mass. for leading the infamous cheer. They were acquitted, but in Boston, the next stop on their tour, they found 100 policemen armed with clubs and mace oustide the auditorium. Nothing happened, but McDonald got the message.

For him, the alternative was to tour Europe.

"(Europeans) are always interested in American politics and American topical songs," he said.

Unfortunately, McDonald's concentration on Europe diminished his popularity with American audiences in the 1970s. Despite a reunion with the Fish and the release of environmentalist anthems such as "Save The Whales" and "Blood On the Ice," records were not big sellers.

He is trying to bring it all back home with a new record, "Peace on Earth," on his own label, Rag Baby Records.

McDonald, who has recorded nearly 20 albums, said, "I had to go back and pick out the highlights of each album I've done and give people one of each style of song...It had to be an album people would buy who had bought another Country Joe album and liked it."

The result is McDonald's best work in years, with a richer, more modern sound than in the past.

The musicians include Gregg Douglas, formerly of the Greg Kihn Band, Bob Weir and Mickey Hart of the Grateful Dead, and David Hayes from Van Morrison's band.

The album strikes a balance between love songs and topical protest songs. Every one is imbued with a new sense of optimism — an optimism McDonald is quick to separate from the neo-patriotism of the political Right.

"Most Americans have patriotism confused with nationalism," he said. "They think it's patriotic to sit around and look at the flag...The spirit of optimism I'm talking about is the feeling among social reformers, my veteran friends, and social workers that some real global networking is coming about.

"We're just seeing the maturation of the feeling of the 1960s," he said. "We're seeing the end of the age of war and the beginning of the age of peace."

Two of the songs, "War Hero" and "The Girl Next Door," were originally intended for an album about Vietnam veterans.

McDonald, who served four years in the Navy in the early 1960s, shelved the album because "some of the stuff was too heavy for civilian audiences. It was even scary to me. I didn't put it out because I had no desire to do something like 'Apocalypse Now.' "

Two weeks before "Peace" was to be pressed, McDonald decided to add the two songs to that album, because, he said, "there was something missing and that was in those two songs."

McDonald plans to spend the next year promoting his album. He also hopes to secure a distribution deal for a combination tape/music magazine of European new wave called Tape Talk.

"When I was touring in Europe, I was exposed to all kinds of music that you just don't hear in this country," he said. "Tape Talk is a way for that music to reach Americans."

He has no illusions about his role as a musician.

When I was 15, I was playing Lerner and Lowe and all that stuff, but how much of it can you take? I don't desire people to play my music 30 years from now. Music is a thing that comes and goes. "It serves its purpose when it leaves."

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3) jazz
4) country
5) soul
6) classical
7) documentaries
8) other

3. WHAT TYPE OF FILMS INTEREST YOU MOST?
1) comedy
2) new wave
3) musicals
4) science fiction
5) horror
6) foreign
7) documentaries
8) other

4. HOW MANY A.S. SHOWS DO YOU ATTEND IN A TYPICAL WEEK?_____

5. ON A SCALE OF 1 TO 5, RATE THE QUALITY OF EVENTS PUT ON BY AS PERFORMING ARTS.
1) poor 2) fair 3) good
4) very good 5) excellent

6. WHAT BAY AREA ACT WOULD YOU LIKE TO SEE HERE?_____

7. WHAT NATIONAL MUSIC ACT WOULD YOU LIKE TO SEE HERE?_____

8. WHAT NATIONAL SPEAKER WOULD YOU MOST LIKE TO SEE HERE?

9. WHAT TYPES OF EVENTS DO YOU ATTEND MOST?
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2) lectures
3) music concerts
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5) music on video/disc

10. SEX
1) female 2) male

11. AGE
1) 17-21 2) 22-25 3) over 25

12. IF THE AS SPONSORED AN EVENT WITH THE ACTS YOU'VE LISTED IN QUESTIONS 6—8, WOULD YOU ATTEND?
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14. WOULD YOU ATTEND A FRIDAY NIGHT MUSIC CONCERT IN THE BARBARY COAST?
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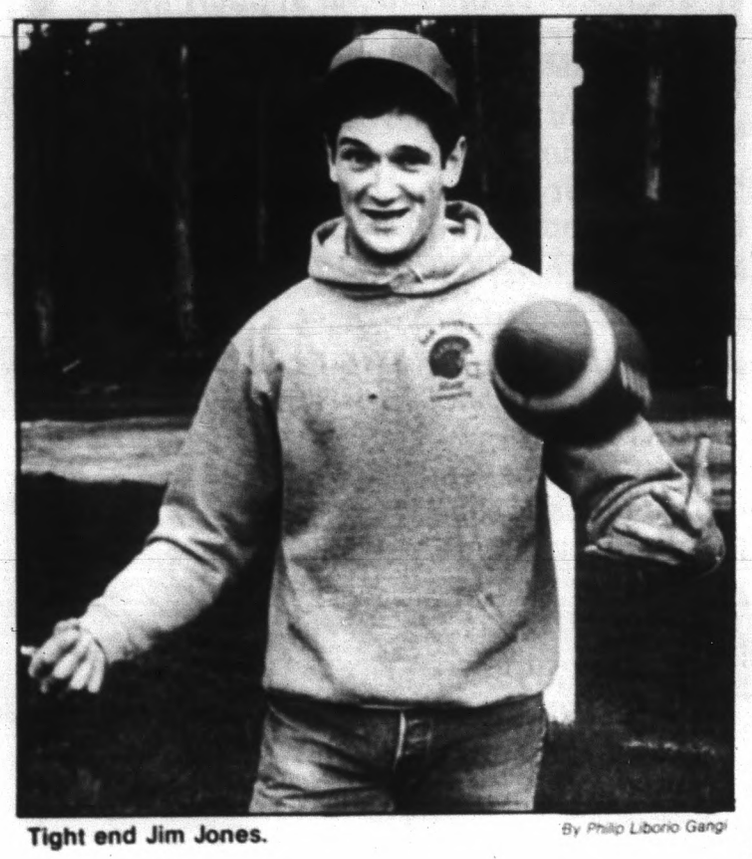
Sports

All-American fits his style



Tight end Jim Jones.

By Philip Liborio Gangi

By Dave Rothwell

In sports when one thinks of an All-American boy, visions of Steve Garvey, Dale Murphy and recently Doug Flutie come to mind. SF State might provide the next addition to the list.

Gator tight end Jim Jones has another year to refine his apple-pie eating habits. On the field, he's tough, but not imposing. Off the field he's shy, but not introverted.

Those ingredients, when mixed and kneaded, created the crust for a personally successful season. His 59 receptions, most in the NCAC and among the top three nationally in Division II, were the filling for an All-American pie.

These statistics did earn Jones the official title of All-American as he was selected to the Kodak College Div. I All-American team.

Jones deserves the title, said Gator head coach Vic Rowen. "He works very hard in practice and has a great relationship with everybody on the team."

Jones also has a good relationship with his family in Fremont.

"I go home on weekends and I try to once during the week," he said.

When he's there he enjoys the company of his English Bull Terrier, Bob the Wonder Dog.

"I usually mess around with him, work him out and make him tough. I named him that because you'll wonder what he'll do next. He eats everything."

Fremont is where Jones grew up. He attended Washington High School, lettering in football, basketball, and track. He liked baseball but he felt he wasn't as good as he'd like to be.

"Track helped me stay in shape for football and basketball," he said. "Plus I liked the hurdles."

Jones sat on his bed in his modestly decorated dorm room. There were no girly pictures on the walls, nor were there those of football players. He spoke confidently but slowly.

Loyalty is a big quality for Jones. It started in high school. While getting ready to graduate from Washington, he learned that one of his ex-coaches was working at Ohlone Junior College.

"I had a fairly successful high school career but I ended up going to Ohlone JC instead of a major college," Jones said. "My coach, Jim Randall, promised that I'd play and said he wouldn't back-stab me. So I went there."

Jones only played one year at Ohlone since it cut its football and track programs because of money troubles. He transferred to Cabrillo College, where he played the next season. He still believes junior college programs are worthwhile.

"I had good experiences in JC. They are a route to get into a major program. I became a better player."

Jones transferred to SF State in 1982. After a red-shirt year he linked up with Rowen and quarterback Rich Strasser.

"Rowen is probably the most knowledgeable football man I've ever met. He's a real good person," said Jones.

The feeling is more than mutual, according to Rowen.

"He could be part of my family any day. In fact, I'd be honored to be part of his."

Strasser was glad to have Jones as part of his football family this season. More than one-third of his 173 pass completions were caught by Jones.

Like the great pro tandems of Fouts and Joiner, Montana and Clark, and Dickey and Lofton, Strasser and Jones have the ability to improvise during a play.

"All of our pass routes are designed to take what the defense gives us," Jones said.

Jones always declines to take the credit for the successful passing game he and Strasser have put together.

"He knows where everybody's going to be. He's one of the most elusive guys I've ever seen. That's what gets guys open. I just go the same way he scrambles."

Jones begins to talk a little faster, his jutting jawlines start to disappear with the excitement of talking about pass patterns. He draws imaginary routes on the desk, using it as a chalkboard.

"If I'm running a deep pattern and Rich is scrambling, I come back to the ball. If I'm running a sideline pattern, I turn it up. I try to find an opening in the defense within his field of vision."

Jones quickly forgets about himself and commends his teammate.

"Getting open isn't as hard as finding an open receiver, and he's good at that."

Catching passes is just one aspect of football. A tight end must be able to block and take some punishment. Jones agrees.

"If you don't like to block or hit somebody, you are in the wrong game."

"Rich and I wear flak jackets. They do protect you. I don't think I'd play another down without one. If I didn't have one, I doubt I'd have played this long."

Obviously football is a major aspect of Jones' life but he keeps an intelligent attitude about it.

"You go to school to get a degree," he said. Jones is a physical education major emphasizing physical therapy.

"Sure, football's important, but you're at school to go to school."

"It's really an unfortunate situation," Jones said about the eligibility problems that have surfaced this semester at SF State.

"But it's not like 'oops, I made a mistake.' I'm not a bad student, a B average, and I'm carrying 16 units so it's not something to worry about with me."

Jones has been a security guard at Stonestown shopping center since the season ended.

During the summer Jones works on boats.

"Two buddies and I bought a 16-foot cabin cruiser. I've fiberglassed boats before and I like to work with my hands and see the progress, the finished project."

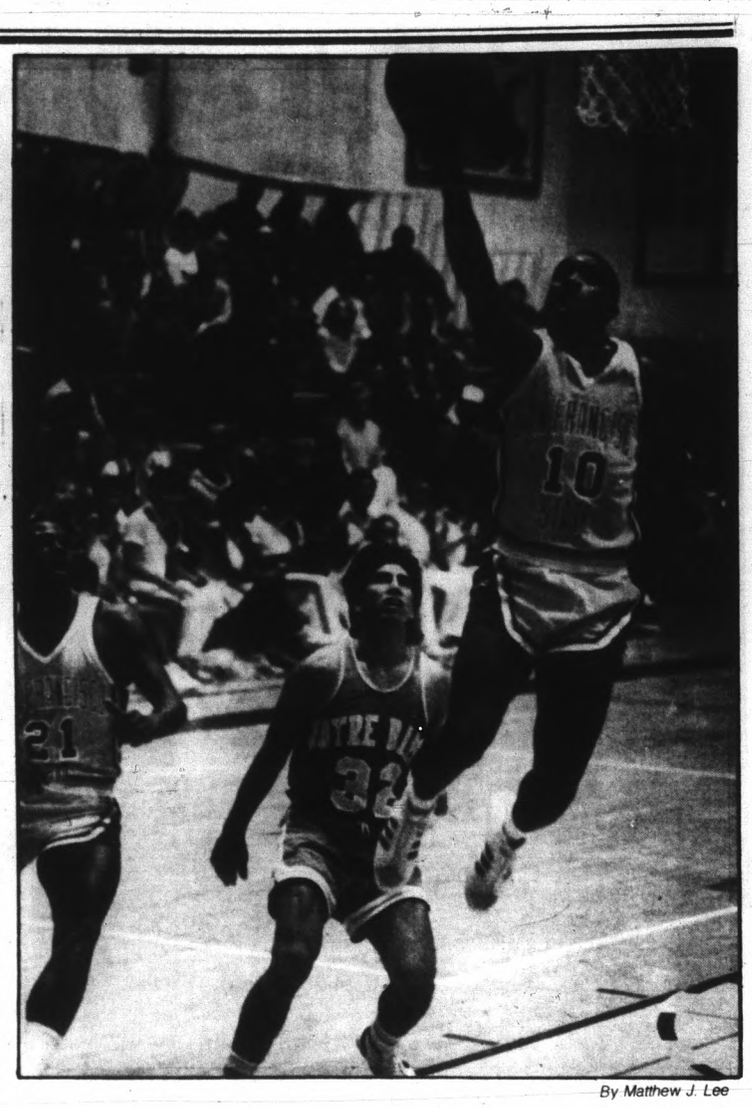
With Jones' size and his All-American status as a junior, talk of the pro career is on many people's minds.

"I don't really think about pro ball," he said.

However, he said, "You'd have to consider going to camp if they were interested. Not a lot of guys get asked to camp."

Jones finds himself in a difficult situation. The All-American honor with another year to play, pressure to do well in school, and talk of a pro career by friends, could create problems for typical student-athletes. A lot can happen in a year and a half.

"You do the best you can and you can't be upset with the outcome," he said. "That's where I come from."



By Matthew J. Lee

Argonauts dunked

By Doug Von Dollen

It would not win any beauty contests, but the Gator basketball team's 77-54 shellacking of the College of Notre Dame Argonauts Tuesday did put SF State back into the win column.

It was an important boost for the Gators after the University of Santa Clara demolished them by 30 points last Friday, especially since they are facing the perennial Division II power, Cal State Bakersfield, in their next game.

Guard Terrell Cage, forced into the starting line-up because regular starter Andre Sparks is still sidelined by a broken nose, scored 12 first-half points and finished with 16 to lead SF State.

The Argonauts weren't very tall or quick but they hung tough in the first half and trailed by just eight, 33-25, when the second period began.

SF State's offense began to run more smoothly in the second half, though, and Gator big men Derrick Seay and Lonnie Wilson went to work inside. In the half, Wilson scored six points and Seay added two thundering dunks.

Gator coach Morris Hodges said he "wasn't happy with our execution and I'm still not pleased with our rebounding. We're not boxing out and pursuing the ball."

The Gators, 3-4, will try to even their record when they play Bakersfield in the Gator Gym Friday at 8:15 p.m.

Grapplers going gambling

By Doug Von Dollen

Coach Lars Jensen's Gator wrestling team hopes to beat the odds at the Las Vegas Invitational Tournament, Dec. 7-8.

Jensen would like to see the Gators place somewhere near twentieth in the field of 44 schools which includes Iowa, Oklahoma and Oklahoma State, three of the top four schools in the nation.

The field consists almost exclusively of the best Division I schools in the west; SF State is one of only six Division II schools invited.

The Gators host two other Division I schools after the tournament: San Jose State on Dec. 11 and Fresno State on Dec. 13.

Traditionally, both schools field tough wrestling squads.

After that kind of schedule, the Gators could be asking Santa for bandages and iodine for Christmas, but Jensen said the stiff pre-season competition should give the Gators an edge when the NCAC meets begin in January.

By John F. Howes

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Backwords

The art of Viennese horsemanship

By Elizabeth Hackney

Hubert Eichinger, one of four chief riders for Austria's Spanish Riding School, readies his white stallion before the performance by talking quietly and feeding him sugar cubes. In half an hour, the close relationship between man and horse will be exhibited in the precision and grace of classical horsemanship movements, developed in the 1500s, called dressage.

"Pay attention, pay attention," he whispers in German into the horse's twitching ears. "You will do well for me tonight, no?" The 21-year-old stallion, Flavory Allora, grasps the sugar cubes with long yellow teeth and thick, pink lips, stamping his hooves nervously and chewing on the door of his makeshift stall at the Cow Palace.

Eichinger checks the tightness of the horse's saddle, taking care not to dirty his formal uniform styled after the riding uniforms worn by Spanish noblemen in the 18th century: formal brown coat with tails and brass buttons down the front, white gloves, close-fitting, beige riding pants, stiff black boots with silver spurs and a Napoleon-style, triangular hat with a gold insignia across the front.

His uniform is part of the riding school's efforts to preserve the classical moves and style of horsemanship developed for the aristocracy in Vienna in the 16th century under the Spanish rule of Archduke Charles. Lipizzaner stallions, a crossbreed of Spanish and Arabian horses, were considered the perfect horse for noblemen because of their gentleness, intelligence, graceful appearance and 30-year lifespan.

"The horses are still fascinating to me, even after 27 years (at the school)," said Eichinger, taking a puff from a Marlboro held between tobacco-stained teeth. He smiles fondly at Favory Allora and feeds him another sugar cube. "That's what makes it worth it," he said.

The horses train 45 minutes a day and the riders train for five hours each day, gentle training methods for the horses to keep their spirit intact, and hard training methods for the riders for discipline.

After four years of training with a veteran horse, Eichinger picked the five stallions he has now, looking for "good temperament, nice paces and spirit" in the four-year-olds. At that age, the horses begin to shed the black coats they were born with for white, or dapple-gray coats.

During the show, the stallions demonstrate traditional leaps, side-steps and paces that make up the dressage routines — all in time to classical music.

The leaps are the most sensational part of the show. The riders remove the stirrups from their saddles to allow the animal greater freedom of movement. Each stallion is chosen for learning a certain leap by demonstrating a natural ability to do the move in the first place. There are three types of leaps: capriole, where the horse leaps forward and then kicks his hindlegs backward; courbette, where the horse stands upright and then jumps forward on his back legs; and levade, where the horse raises his forelegs off the ground while his haunches are bent at a 45-degree angle.

And then there is long rein, a method of guiding the horse through all the side-steps and paces that are done under the saddle, but using long reins held by the rider as he walks behind the horse. Eichinger demonstrates the difficult art of long rein with Favory Allora in the show.

Eichinger is also in charge of transporting 28 of the 90 Lipizzaner stallions from Vienna by plane and truck to the four American cities on their tour of the United States: Chicago, St. Louis, Los Angeles and for the first time, San Francisco.

"The only trouble (in transporting the horses) comes when they are young and they first see the truck," Eichinger explained. "They hang back, but when they see the trainers getting into the truck, they want to be with the people and they go into the truck.

"That's the difference between the Lipizzaner and other thoroughbreds. From the beginning they are calm and trust people," he said, tugging playfully on the forelock of wiry hair between Favory Allora's ears.

The 27 other stallions also begin stamping in their stalls as the band in the Cow Palace arena strikes up the Radetzky March by Johann Strauss. "They know when it is time to get ready," said Eichinger.

In preparation for the show, a red saddle cloth with gold trim is thrown over the horse's back. The coat of arms on the corner of each saddle cloth belongs to Archduke Charles, ruler of the Austrian region of the Holy Roman Empire during the late 1500s, who brought Spanish and Arabian crossbreeds to his stud farm in Lipizzia, a town now part of Yugoslavia. Thus the name "Lipizzaner" stallions.

Next comes the small, cream-colored saddle with silver stirrups. The gold-plated bridle and chest plate and the elaborately-braided tail, pinned up with brass clips, complete the stallion's costume.

Four stallions and their riders warm up for 15 minutes before the show begins. There is no sense of pressure; the routines have been practiced every day and the horses and riders perform for the Viennese public every week at the Imperial Palace of Vienna. But the riders sit stiffly in their saddles and their faces take on serious, concentrated looks in preparation for doing the movements and steps of the classical school. The presence of their riders and the motions of warming up calm the horses.

Horses high-step in unison into the arena, necks arched by taut reins in the riders' hands, matching the rhythm of a Strauss waltz. The audience erupts into loud applause.

The riders salute the audience by slowly raising their hats. And then they're off: side-stepping in pairs, or in rows of four, in criss-crossing patterns across the arena, leaving criss-crossing hoof patterns in the six-inch-deep sawdust laid down across the arena to absorb the horses hoovebeats. Two small Viennese flags hang on six-foot poles in the middle of the arena, the focal point of the patterns.

Oblivious to the delight and enthusiasm of the audience, the white stallions go through their routine, breathing in controlled puffs, sweat adding a sheen to their meticulously-groomed coats.

"You have to look at the elegance, harmony and precision of the movements," said Bridadier Kurt Albrecht, director of the school since 1974, as he paced restlessly back and forth during a rehearsal. In full military regalia during the performance, he seems out of place in the starkness of the Cow Palace, belonging instead at the Imperial Palace of Vienna, in the riding hall built especially for the Spanish Riding School by Charles VI in 1735, with its chandeliers hanging from arched ceilings and delicately carved balconies from which the public in Vienna views the stallions every week.

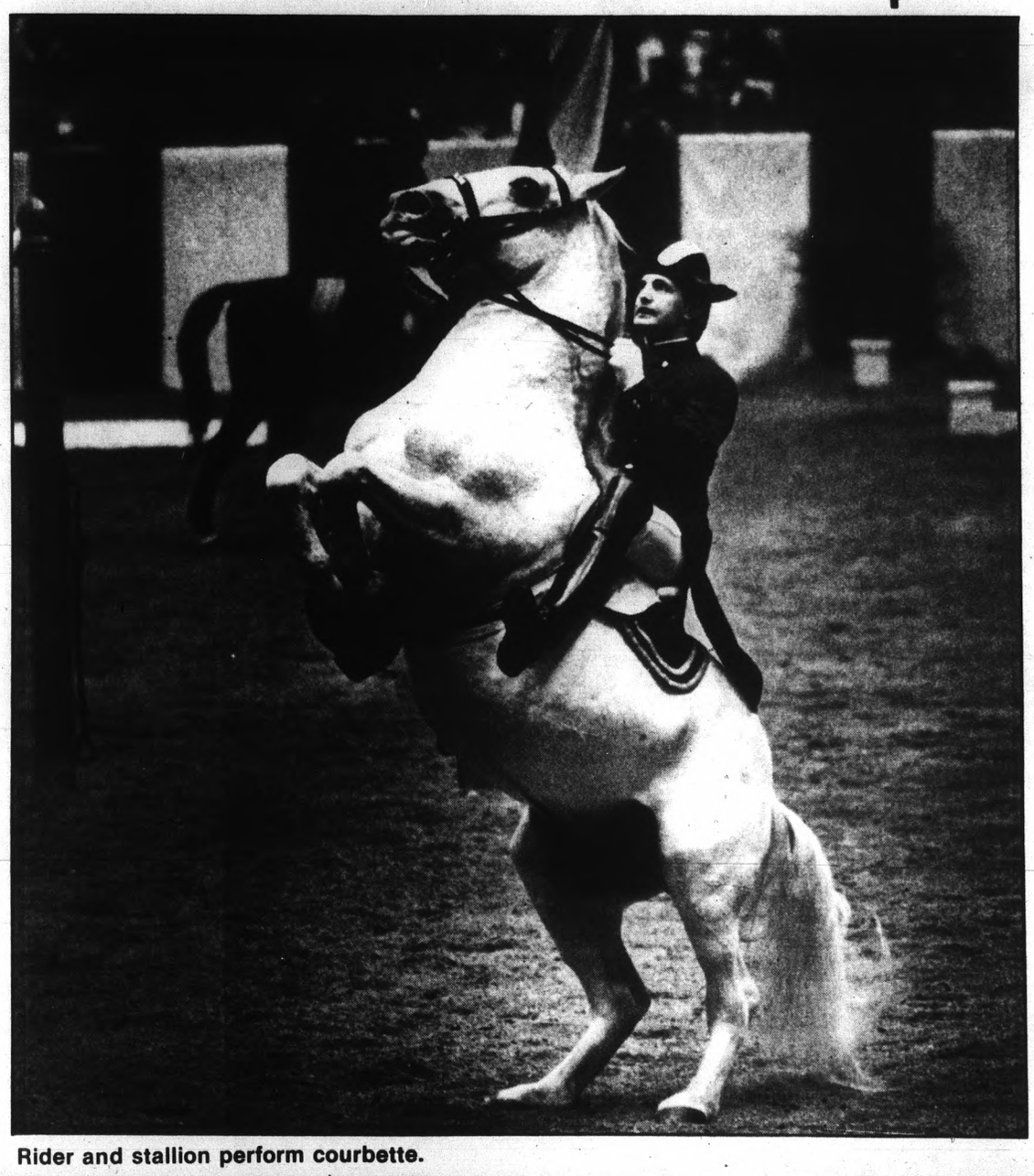
"The horses respond to slight shifts in the weight of the rider, the reins and commands with the legs and spurs," said Albrecht, his attention only half focused on speaking, the other half watching every movement of the horses intently.

Ninety minutes into the show, Eichinger and his stallion enter the arena. He strides closely behind his white stallion, holding the long reins taut with his hands, his face already sweating with concentration and effort. He is "aiding" the horse, using the reins and the back of one hand along the horse's flank, in performing side-steps, marching steps, and tight, circling steps, in time to German marching music.

Backstage after the performance, Eichinger is slightly out of breath, his ruddy complexion bright red, and he drinks thirstily from a can of Budweiser.

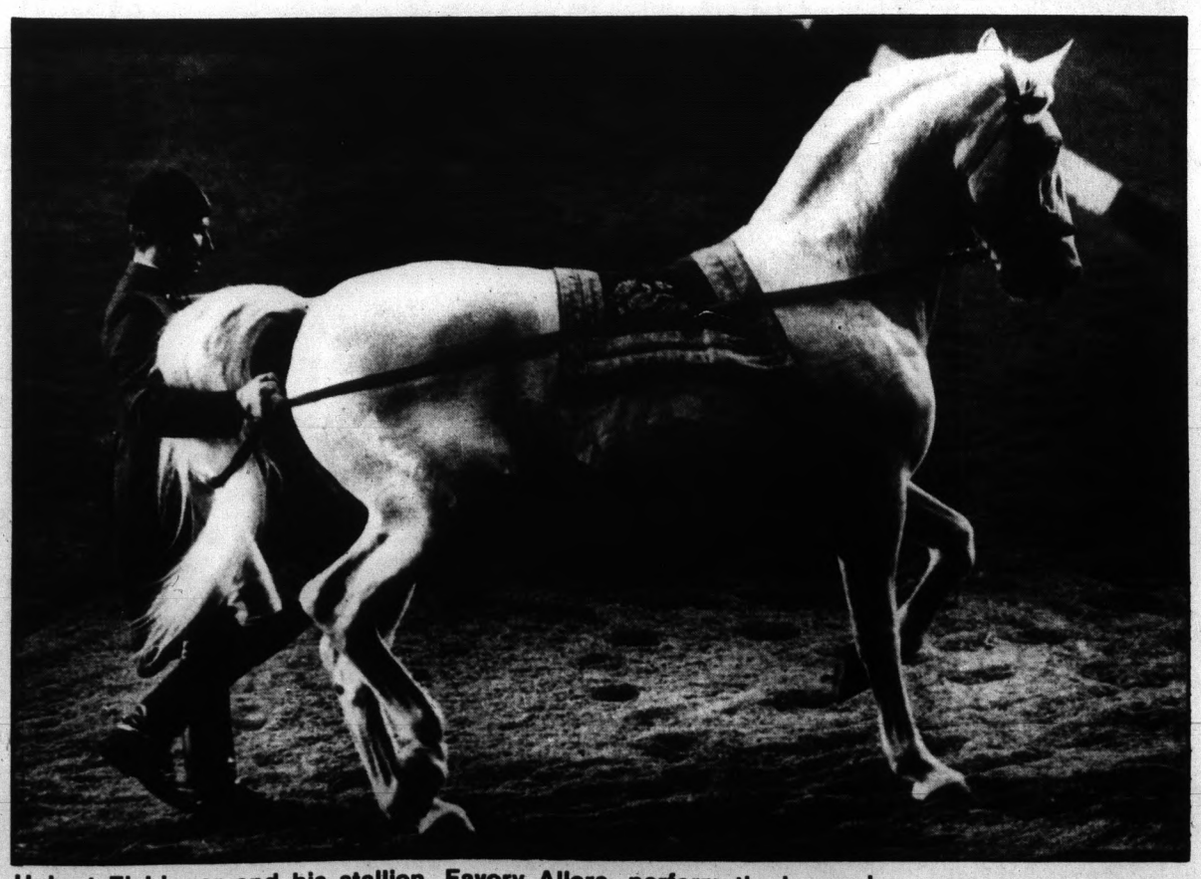
"I have always worked with horses," he said, wiping the sweat off his forehead with a leather-stained glove. "When I came to the riding school, I was 18, and I did not know how to ride dressage. But I learned," he said, chuckling, "and it is hard work."

He sets down his beer and the birch switch he uses as a riding crop, and begins helping his stable assistant with rubbing the horse down and feeding him hay, the real end of the performance for a rider from the Spanish Riding School.



Rider and stallion perform courbette.

Riders salute the audience in uniforms styled after those worn by Spanish noblemen in the 18th century.



Hubert Eichinger and his stallion, Favory Allora, perform the long rein.

Photos by John F. Howes

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OUR COVER
Keir Dullea returns as astronaut Dave Bowman in 2010, sequel to the space epic 2001, a 1968 smash. Photo by Bruce McBroom.

MORE JOHN SAYLES

The 7th annual Mill Valley (California, where else?) Film Festival was quite a success this past September, and the new Sayles movie proved boffo b.o. *The Brother from Another Planet* was so well received, look for a general release. It's already playing in New York, and possibly a few other major cities by now, but rumors about a more widespread distrib pattern are flying. Another big hit of the festival was a 72-minute documentary called *Jack Kerouac's America*. Kerouac, naturally, is the beat generation novelist of *On the Road* fame.

CRITTER FLICKERS

Do not put away your blenders! We may need them. Not too much is known about the project, but Steve Spielberg is going to gift us with another set of grimy gremmies. That's right! There will be a *Gremlins II!!!* More news when we have it . . .

MOVIE MADNESS

Look for Shirley Maclaine to play the role of bartendin' songwritin' Juanita in the movie taken from the funniest book ever written about Texas (by Dan Jenkins, who oughta know), *Baja Oklahoma*. . . . Jack Nicholson re-teams with John Huston for the first time since they took *Chinatown*, in a romantic thriller also starring Kathleen Turner. Titled *Prizzi's Honor*, it's about a mobbie and contract killer who marries a sweet young(er) thing and finds out she's one too! . . . Hopefully, plans are still afoot to bring Michael Crichton's *Congo* to the screen. For those of you who didn't read it, the title might be a mite misleading. Part of it does take place in Deepest Darkest, but the real stars are the console hotdogs who put together and pull off a wild computer safari! And whatta finale when the whole thing comes—well, actually that would be telling. Toss in a talking chimp (via sign language), a cerebral romance and we have the kind of thing dreams of Indiana Jones are made of. Fun, fun, fun book that should make one helluva movie. . . .

When Richard Gere wound up his *Story of David* miniseries, he hardly had time to take a deep breath before starting *At Play in Fields of the Lord* (from the novel by Peter Matthiesen). This role reunites RG with Taylor Hackford who helmed his *Ó&G*. . . . Speaking of books making it to the screen, the bucks are often big time when this happens, such as crispy critic Rex Reed's 800 thou sale of his novel *Personal Effects*. But publishing doesn't always rake it in. Joseph Heller's advance on *Catch 22* was only $1,500 and it never was a bestseller until all those paperbacks after the movie. But Heller did make $4,000 for his one TV script and still gets residuals. It was for, guess what — *McHales Navy!* . . .

GROOVE TUBE

Among the many thingies coming up on the tube are Bette Davis and Helen Hayes (as Miss Marple) in *Murder with Mirrors*. . . . Elizabeth Taylor is a definite for the role of nasty newshen Louella Parsons in the telly movie *Malice in Wonderland*, but Lauren Bacall is no longer even a maybe for the companion role of Hedda Hopper. . . . *Vivien*

(Continued on page 17)

Ampersand

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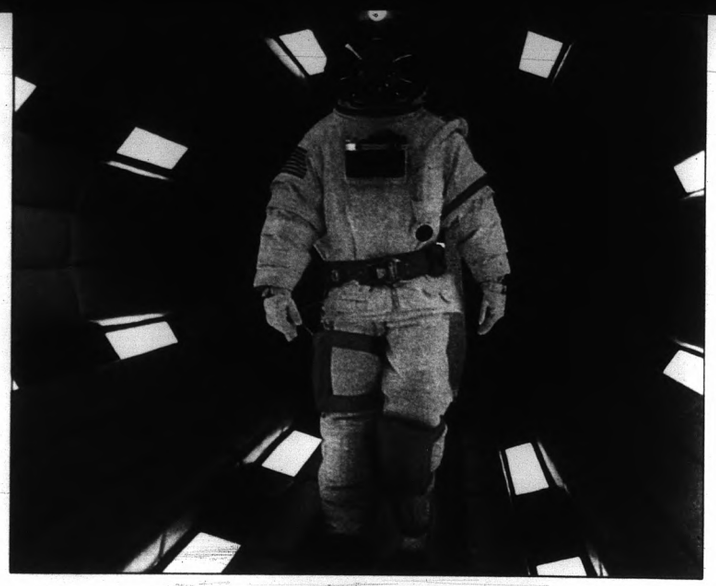
HOLIDAY MOVIES

2010 Is Focus of Seasonal Film Flurry



Bob Balaban, always a first choice for brainy guy roles (Francois Truffaut's interpreter in Close Encounters of the Third Kind, skeptical researcher in Altered States), walks a fateful corridor in 2010.

2010, sequel to 1968's *2001 A Space Odyssey*, may be the most mystery-shrouded, secrecy-clad production on Hollywood history. Cops patrolled every portal of the MGM studio set. Brand-new alarms clanged at every attempted intrusion. The Governor of California asked for a peek and was squelched.

Although cast and crew all signed strict, pain-of-lawsuit confidentiality agreements, some are willing to reveal this much about the new film: it promises to be so visually spectacular that the original, *2001*, will seem amateurish in comparison.

Director Peter Hyams *(Capricorn One, Outland, The Star Chamber)* is powerful in the MGM hierarchy. Because he wrote, produced, directed and even photographed *2001*, because the studio confidently underwrote his expensive visions, Hyams' innate perfectionism escalated to the realm of compulsion.

Upon Hyams' insistence, MGM spent a fortune revamping its venerable sound mixing stage to contemporary state-of-the-art specifications. Special Effects Supervisor Richard Edlund, who doesn't come cheap, joined Hyams' crew. Edlund, owner of four Oscars, previously worked on *Star Wars, Close Encounters of the Third Kind, Raiders of the Lost Ark, The Empire Strikes Back, Return of the Jedi, Poltergeist* and *Ghostbusters*.

Hyams is much like Stanley Kubrick, the director of *2001*. Both spend hours doing a cinematographer's job as they direct. They dictate lighting, composition and lens choice, fixated on creating perfect visual representations. But, while Kubrick is often criticized for a dearth of personal feelings in his films, Hyams maintains of *2010*: "We are telling a story about people, not machines."

The plot of *2010* reportedly hews close to the novel of the same name, written by Arthur C. Clarke. Among the most eminent of science fiction writers, Clarke is a 67-year-old Englishman trained in Physics and Mathematics at Kings College. He now lives permanently in Sri Lanka. Early in the film's progress, Hyams and Clarke communicated daily through their Kaypro II computers, running Wordstar word processing programs and linked via Hayes Smartmodems. Of the screenplay's final draft, done just two days prior to filming began, Clarke assented, "I laughed and cried in all the right places."

In *2010*, a joint Russian and American exploration team leaves for Jupiter to study a mysterious monolith and to fathom its connection to the disappearance of astronaut Dave Bowman (Keir Dullea) nine years earlier. Their presence stirs the monolith. A series of odd events unfolds around them. Then, in the vague but stirring phrases of *2010's* press kit, "in an awesome display, they witness the miracle of creation. In that brilliant instant, mankind is humbled as his perception of his place in the universe is inexorably changed."

"It's a film about hope," Hyams says. "It's a very accessible story which explains a lot of the elements of the first film. It is a mammoth concept, an extraordinary notion, and it takes us a quantum leap forward."

Roy Scheider, known for *Blue Thunder, Jaws* and *All That Jazz*, plays Heywood Floyd, the lead role. John Lithgow (Dr. Emilio Lizardo in the under-appreciated spoof *Buckaroo Banzai)* and the curvaceous, cerebral English actress Helen Mirren *(The Long Good Friday, Excalibur)* also headline the cast. Keir Dullea re-appears as Dave Bowman. Six expatriate Russian actors and a Czech play the Russian space team.

"Characterization will be the spine of this movie," Hyams asserts.

The mix of *2010's* ingredients sounds intriguing, but most of us will have to wait for the hyper-secret film's release to learn more, even California's Governor Deukmejian. One day last spring, the governor was enjoying a V.I.P. reception at MGM, possibly because some pending legislation could do the film industry a world of good. Some hopeful public relations person thought a visit to *2010's* set would make a terrific impression on the chief executive of the most populous state in the union. Hyams turned the governor down in extremely colorful terms.

Hollywood isn't fooling around this Christmas. The big guns are out: Clint Eastwood, Burt Reynolds, Goldie Hawn, Meryl Streep, Robert De Niro, Eddie Murphy, Tom Selleck, Dudley Moore.

Big stars in expensive productions don't necessarily mean good movies, naturally. Last Christmas Burt Reynolds took a commercial and critical nosedive with *The Man Who Loved Women*, a downbeat comedy-drama about a neurotic sculptor. This year, however, the stars are appearing in what they believe moviegoing audiences expect. For instance, this Christmas Reynolds is not playing a psychologically troubled artist. This year he's playing a detective. And what's more, he's sharing the marquee with Clint Eastwood, who's playing a cop.

Christmas has always been a big season for big movies, and for the most part

2001: GRANDADDY OF TODAY'S SPACE EPICS

Released in April of 1968, *2001: A Space Odyssey* inspired more "But what does it mean?" headscratching than any movie before or since. It starts when ape/man creatures on some primordial Earth plain discover a towering, featureless gray monolith. It seems to affect them mysteriously. One of the beasts hurls a bleached bone into the sky. As the bone climbs, the sky blackens. Suddenly, instead of a bone we see a space station, wheeling through nothingness to the tune of Richard Strauss' "The Blue Danube Waltz." Soon, astronauts on a moon of Jupiter excavate yet another strange monolith. Meanwhile a murderous computer named HAL (which are the initials I.B.M., shifted one place out of phase) plots the murder of two other astronauts who have ventured to study the monolith. Then the most glorious special effects in film history (up to 1968) are unleashed in a blinding sequence that suggests another intelligence has control over humankind's evolutionary destiny.

The hippie era was full on when *2001* was released and the film's hallucinatory visual power was much appreciated. Guessing what it all meant was a major international sport. Rolling Stone Mick Jagger supposed the monolith was a huge block of hashish. Now, sixteen and a half years after *2001*'s release, Kubrick's intended meaning is still a perfect ponder. Clearly, though, it has something to do with the mystery of whether humankind is alone in the universe.

That mystery is still intact. It has brought forth innumerable outer space epics since the great popular and artistic success of *2001: A Space Odyssey*. If the current sequel, *2010*, is as impactful as its makers believe, it will establish a new benchmark.

it's because Hollywood wants to take advantage of all the students out of school for Christmas break. Students released for the summer are the reason for the burst of big movies in June. But June movies tend to be action-oriented adventures or slapstick comedies. In December, the studios figure that reunited families are looking for a break from holiday togetherness. There's also a rush to beat the end-of-the-year deadline for Academy Award nominations.

Christmas releases, therefore, tend to be a little more sophisticated and a little more adult. Of course, they aren't *too* sophisticated or *too* adult. This is Hollywood, after all, and no one knows better than studio executives that the most reliable moviegoers are between the ages of 12 and 25.

Reynolds and Eastwood are in **City Heat,** a Depression-era thriller set in Kansas City. Reynolds, as the gumshoe, and Eastwood, as the cop, are both trying in their own ways to solve a mystery involving kidnapping, extortion and murder. The supporting cast is as impressive as the stars: Jane Alexander (as Reynolds' "girl Friday"), Rip Torn, Madeline Kahn, Richard Roundtree, Irene Cara and Tony Lo Bianco.

Another pairing sure to attract moviegoers' attention is Meryl Streep and Robert De Niro in **Falling in Love.** It's a tearjerker about two New York commuters who meet and fall in love, despite their respective marriages. Streep proved last year with *Silkwood* that she's one of the most reliable box office draws in movies.

Michael Douglas, producer and co-star of last spring's hit *Romancing the Stone,* brings us a romance for Christmas that can truly be called "star-crossed." **Starman** features Jeff Bridges as a stranded alien from outer space who inhabits the body of a recently deceased Wisconsin man — which naturally surprises the man's widow, played by Karen Allen. Pursued by Earthly authorities, Starman enlists the widow's aid in a race for Arizona, where a spaceship waits to take him home.

Another sequel (of sorts) is **Supergirl,** a fantasy adventure from the producers of the *Superman* movies. Newcomer Helen Slater plays the title character, who arrives on Earth to retrieve a stolen power source that can save her troubled home planet. Slater's co-stars include Faye Dunaway, Mia Farrow, Peter Cook and Brenda Vaccaro.

Dune also features characters from distant planets. Countless filmmakers have professed interest in making *Dune,* but it wasn't until producer Dino De Laurentiis bought the property and brought in director David Lynch *(Elephant Man, Eraserhead)* that the project finally got off the ground. Sting (of the Police) stars as the villain. Max Von Sydow, Jose Ferrer, Linda Hunt, Kenneth McMillan, Brad Dourif and newcomer Kyle MacLachlan costar.

Dune's budget, reportedly above $40 million, is still less than the $50 million reported for **Cotton Club,** the Francis Coppola-directed musical-drama starring Richard Gere, Gregory Hines and Diane Lane. The trials and tribulations of producer Robert Evans as he struggled to get his project on the screen have been reported extensively. *Cotton Club* involves a white nightclub owner in 1920s Harlem and the black entertainers who performed in his shows.

In the 1960s, David Lean brought us *Lawrence of Arabia, The Bridge Over the River Kwai* and *Doctor Zhivago.* Lean's name became a virtual adjective for large-scale, sweeping motion pictures. Reportedly encouraged by the recent success of such historical epics as *Gandhi,* Lean has returned to the big screen with **A Passage to India.**

While David Lean returns to sweeping epics, Goldie Hawn returns to kookie comedy. In **Protocol** Hawn plays a Washington, D.C., cocktail waitress who accidentally saves the life of a Middle Eastern leader and is awarded with a protocol job in the State Department. As could be expected, her effect on the U.S. Government is major.

Michael Keaton is also supplying comedy for the Christmas screens with **Johnny Dangerously,** a gangster spoof set during Prohibition that casts Keaton as Public Enemy Number One. The co-stars are Joe Piscopo as Johnny's rival, "Danny Vermin"; Marilu Henner as Johnny's moll, "Lil Sheridan"; and Maureen Stapleton as Johnny's long-suffering mother, "Mom Kelly."

Micki & Maude finds Dudley Moore playing a television reporter with an unusual problem. He's secretly married to two women, and both are pregnant. Among his additional problems is his second wife's father, a professional wrestler who's very protective of his little girl. The wives are played by Amy Irving and Ann Reinking.

Eddie Murphy finally gets the top-billing he deserves with **Beverly Hills Cop.** Thus far he's taken second spot on the marquee to Dan Aykroyd, Dudley Moore and Nick Nolte, even though he's been the main attraction for moviegoers. In *Beverly Hills Cop* Murphy plays a Detroit policeman investigating the murder of a friend in the swanky neighborhoods of Beverly Hills.

Tom Selleck still wants to become a full-fledged movie star and his latest shot at outgrowing TV is a fantasy thriller called **Runaway.** Selleck plays a cop in the near future who must stop an electronics genius responsible for reprogramming robots into instruments of evil. The mad genius is played by (ready for this?) Gene Simmons of Kiss.

The Disney Studios is offering something old for Christmas: **Pinocchio,** the 1939 animated fantasy about the wooden puppet who dreams of being a real boy.

Matt Dillon plays **The Flamingo Kid,** a plumber's son who's working the summer of 1963 in a glitzy Long Island hotel.

Jack Lemmon teams with young Broadway star Zeljko Ivanek for the film version of the stage play **Mass Appeal.**

A real dark horse this Christmas is a drama called **Birdy.** It's based upon the novel of the same title and concerns two boyhood friends who remeet as patients in a veterans' hospital. Alan Parker *(Midnight Express, Fame)* is the director and Matthew Modine and Nicolas Cage star.

The Ultimate Solution of Grace Quigley stars Katharine Hepburn and Nick Nolte. It's a comedy about an elderly woman who hires a professional killer to knock off her friends who have tired of living.

Then there's **Maria's Lovers,** a post-World War II drama about a young wife (Nastassja Kinski) married to a man who's trying to readjust after years in a Japanese prisoner-of-war camp. John Savage plays the troubled husband, Keith Carradine and Vincent Spano are the young woman's lovers and Robert Mitchum is her father.

— By Jimmy Summers

Matt Dillon (above) sports a new look for* The Flamingo Kid, *but draws a familiar response from co-star Janet Jones.

***Rugged Nick Nolte takes comfort in the arms of Katherine Hepburn (left, below). They're co-billed in* The Ultimate Solution of Grace Quigley.**

***Nastassja Kinski (below, right) is the focal point of* Maria's Lovers.**

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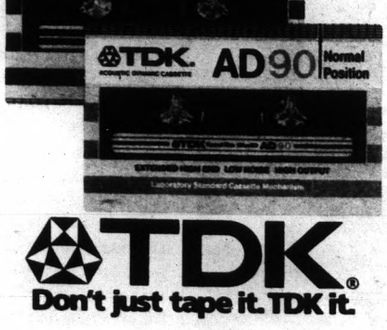

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SLIP SLIDIN' AWAY

Resorting to Paradise

NOT JUST ANOTHER PRETTY FACE

By Lee Clifford

Natural beauty comes as a standard feature with all ski resorts of any size. Snow laden trees, clear-for-miles vistas and a thousand other elements of beauty can be taken for granted wherever you go to ski. Yet here we are with choices, since some ski resorts are slightly more wonderful than others. Many of the real knockouts follow by state in order of awe.

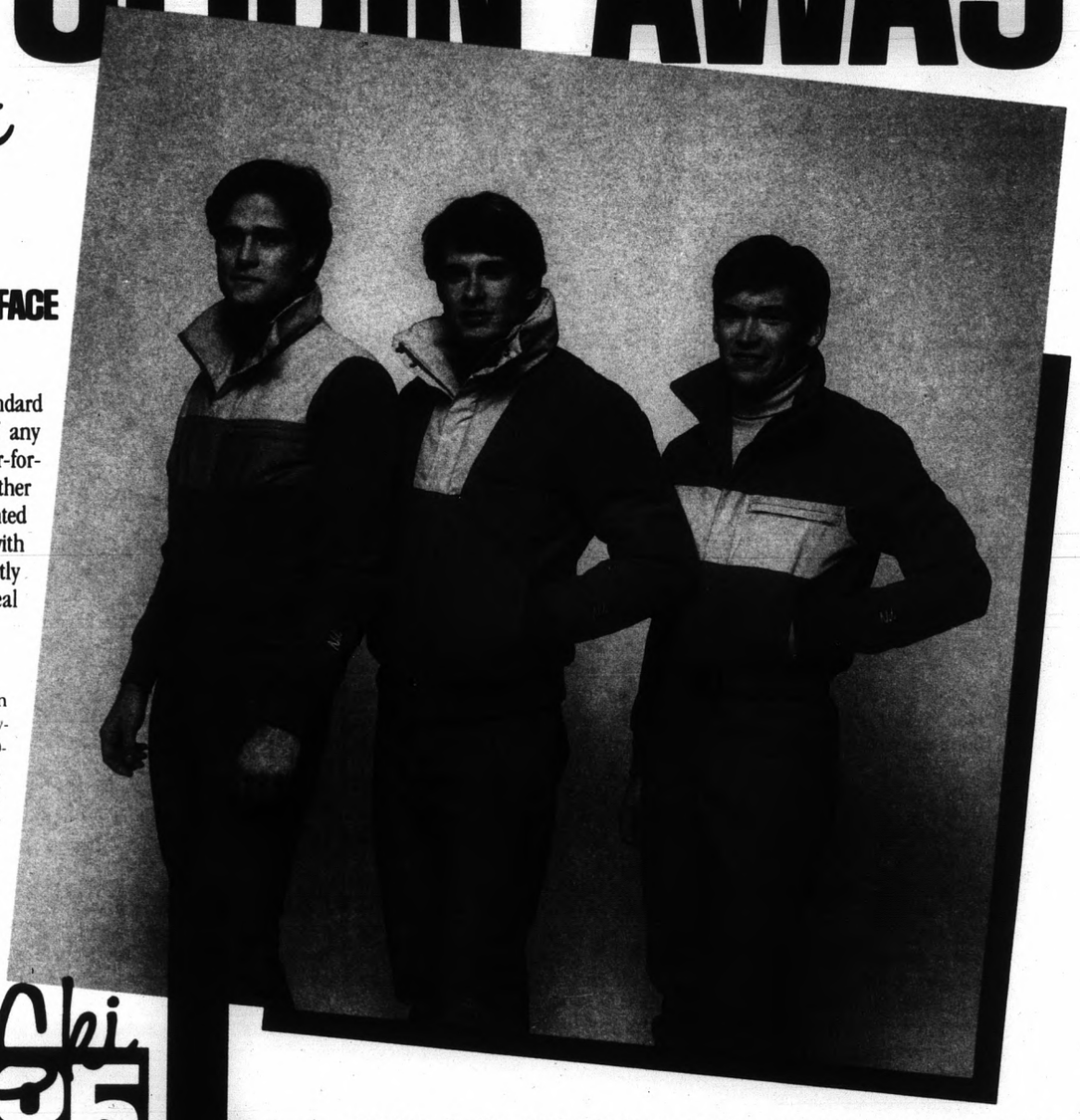
Utah

The Wasatch Range in Utah pulls down some of the lightest, driest powder anywhere in the world. They also gather a 400-500 inch snow pack, thanks to passing storms that can dump up to four feet of light and dry. Utah powder is created by a phenomenon known as the *lake effect*. Moisture rising from The Great Salt Lake is carried up into the canyons of the Wasatch where it is freeze dried by high altitude temperatures and neatly deposited for the first runs next morning. The warm air gathered during the day at the foot of the range sucks up a little moisture from the lake and scurries up the canyons in a rite of thermal updraft. The warm air dissipates, leaving the powder, seldom in noticeable quantities unless there's a storm blowing. This whole process is carried out as you relax in the hot tub and have dinner.

Alta is the resort of choice for the purist looking for chest deep powder. The bowls are heaven and intermediates find unending joy in the long runs of Albion Basin. Alta brings up the rear in only one area—raising lift ticket prices. Still $12.

Snowbird runs can actually be seen from Salt Lake City International Airport, a scant 26 miles away. It's 125-passenger aerial tram is world famous. There are good groomed slopes for all abilities but a full 50 percent of this mountain is advanced and expert terrain. Snowbird's 3100 foot vertical provides a lot of excitement but lift tickets are high end at $24/day.

(Continued on next page)



Ski '85

Layering is the word. Ski fashions pivot on the concept. New insulations make those wearer-engulfing overstuffed jackets things of the past — consigned to a dustbin marked "Clothes That Wear People."

Layering means the application of one or more garments, depending on weather conditions. A flexibility is gained — you can peel down as the day warms, replace layers during the last hours of sunlight. Wear natural fabrics close to your skin, if you prefer their textures, but repel weather on the outside with synthetics and blends.

The key to layering is ultra-thin insulation in compounds created by chemistry geniuses. These new materials are divided into high-loft and low-loft insulation. The former stands highest — though it cuts a slender profile alongside traditional goose down. High-loft is best in very cold conditions. Low-loft is capable of being formed into close-cut, fashionable garments, but serves best under semi-warm conditions. Among the many insulation types coming out of the labs and onto the slopes: Barritherm, Eizac, Hollofil, Kodofill, Kodolite, Liteloft, PolarFleece, PolarGuard, Quallofil, Sontique and Thinsulate.

The three men above are togged in Nils designs. The company aims to combine Euro-style fashionability with American desires for clothes that can take punishment. The one-piece suits (left and right models) are thinsulate-lined from the waist down. With additional top layers, they'll withstand an impressive amount of cold. For spring skiing, wear the suit without extra layers. Multiple pockets are handy for gloves, flasks or band-aids.

This white one-piece suit (next page, right) with colored piping accents makes a bold statement in contrast to blue skies. Designed by Head, the suit features a new fabrication method — unbonded stretch insulation material rides lightly between the inner and outer layers of 90% nylon and 10% Lycra. The turtleneck is a 50/50 blend of cotton and polyester. The boots are by Tecnica.

Also from Head in Aqua Mist, Blue Blaze and Crystal White, this one-piece suit (next page, left) comes with-

PHOTOS COURTESY OF HEAD & NILS SKIWEAR

Colorado

There are still more ski miles concentrated in Colorado than anywhere in the world except the Alps. Colorado is devastating: its massive beauty is overwhelming and it's slopes are among the highest outside Alaska. Arapahoe Basin tops out at 12,450 feet, making it the highest skiing in North America.

Keystone is nestled in the woods at the base of Loveland Pass east of Dillon on U.S. 6. Keystone is the perfect place for anyone wanting to puff up their ego a bit. The front of the mountain is all intermediate to novice terrain. New this year is North Peak. The River Run Gondola delivers as many as 2400 skiers per hour to the top of Keystone for a drop off the back of the mountain to North Peak. The back of Keystone is solidly advanced and upper intermediate terrain, but the nine runs off North are relentlessly steep — up to 55°.

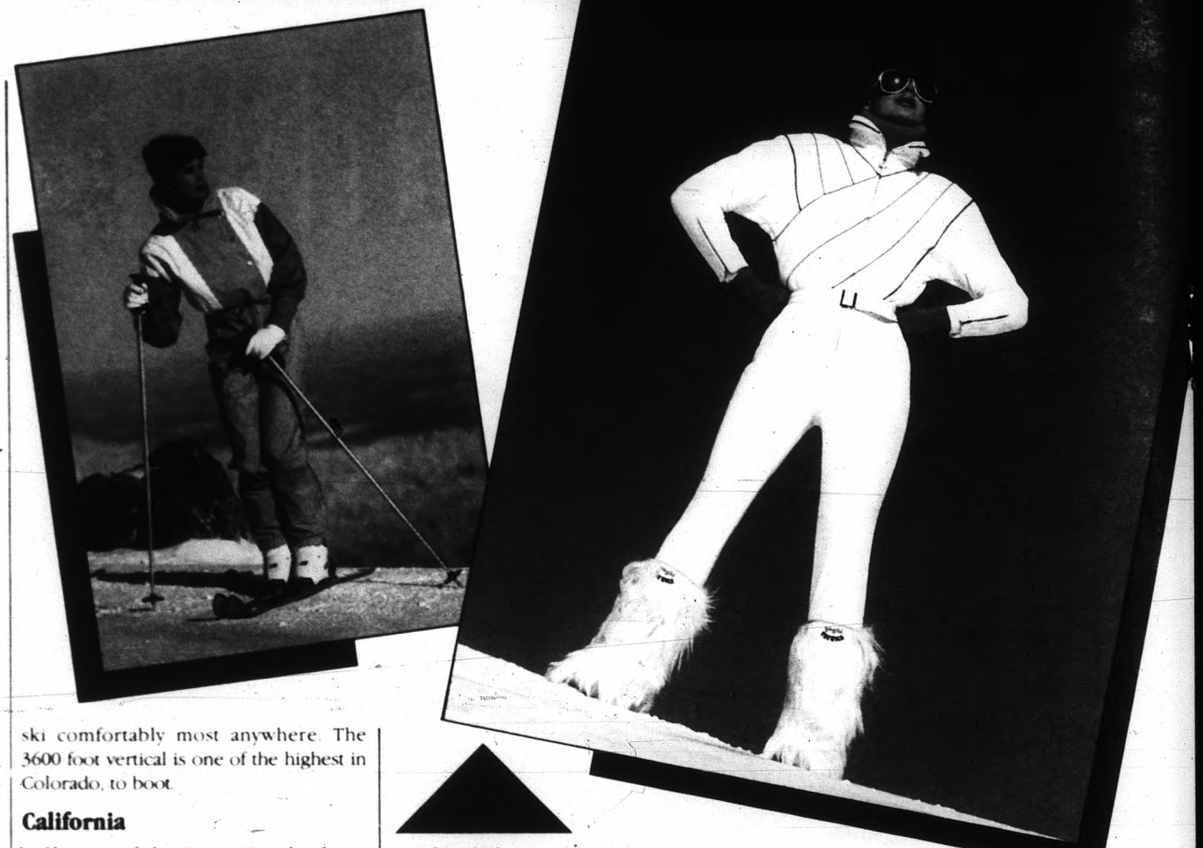
Arapahoe Basin may be the most beautiful place in the country to ski. It resembles the Alps but has its own mystique. For generations, reverent skiers have made pilgrimages to ski their favorite runs here. Arapahoe is only six miles from Keystone and has the same owner, Ralston Purina.

Breckenridge is the movies come to the Rockies. Twentieth Century Fox bought the area, and for all practical purposes, created a set. Gas-lit Main Street sports plenty of high end boutiques and restaurants — even a saloon — haute apres ski. Slopes are good for intermediates and most advanced. Experts may run out of mountain.

Aspen. You didn't think I'd leave Aspen out did you? A little over 100 miles from Copper at Aspen is **Buttermilk Mountain.** This is, hands down, the best place *in the world* to learn how to ski. Fifty per cent of the mountain is novice terrain and the whole operation seems geared to the ordeal of getting people off their fannies and on their feet. You might as well learn on good snow. And then the nights — no initiation into ski life is complete without apres ski — the most beautiful people in the world looking their best. Aspen is it.

And much more skiing is in the offing. There's **Aspen Highlands** with a 3800 foot vertical. Many intermediates have graduated to advanced status here and gone on to **Aspen Mountain,** which claims 75 percent of its runs are for the experts.

Snowmass, also at Aspen, is new and big. Originally designed to take care of steadily increasing numbers of skiers, Snowmass enticed some of the skiers from Aspen and Aspen Highlands who could ski only 20 or 30 percent of that terrain to a mountain where they could ski comfortably most anywhere. The 3600 foot vertical is one of the highest in Colorado, to boot.



out insulation, making it perfect for warm-weather use with light or no layering. The shell is made of Entrant, a 100% nylon fabric that's supple and allows body heat and moisture to escape outwards, yet resists moisture coming in. The turtleneck is 50/50 poly-cotton.

These are trend-setting looks from two prominent makers of skiwear. Head, of course, is an industry giant. Nils is an interesting, insurgent force in the industry — it started in 1979 under the guidance of Nils Andersson, a Swedish skier and designer.

California

The top of the Sierra Nevadas forms the Great Western Divide as the Rockies form the Continental. The west side of the Sierra climbs gently to the divide then falls off radically on the east. The Tahoe Basin is a long bowl-shaped valley alongside the divide. Lake Tahoe itself lies in the floor and provides the same type of *lake effect* experienced in Utah with the Great Salt. These massive lakes do not freeze and constantly offer up moisture through surface evaporation, aiding in the formation of snow laden clouds.

There's unlimited good skiing in the Sierra Nevadas. Some Utah and Colorado regulars look down their slopes at this California range and call Tahoe Basin's heavy powder snow "Sierra cement." Even though there's some truth to the slur, tough snow is obviously better than none at all. Heavy powder is also a challenge — an exceptionally physical type of skiing that tests both endurance and skill.

"Sierra cement" conditions only exist at Tahoe in the spring, long after many of the Colorado and Utah resorts have closed. California supplies the late lifts; the critics may make what they will of their runs.

Best of all, you can jet directly into South Lake Tahoe and be on the slopes in an hour if you hurry (even though I urge you to acclimate first). Mix the glitter of star-studded Casinos like Caesars Tahoe (which offers an attractive ski package and has great food and exotic desserts) with dazzling scenery. For beauty, the Sierras take a back seat to no one.

Heavenly Valley touts a 3600 foot vertical and skiing in two states. The California side is steeper; the Nevada side offers more intermediate terrain. Lines do get long on week-ends, at which times locals flee the area for North Lake resorts.

Squaw Valley carries instant recognition as a ski resort even among non-skiers and small children. The area offers plenty to back up its big name. Great runs are everywhere for all levels. It's a favorite with San Francisco, UC Davis and Berkeley regulars.

About a hundred air miles south/southeast, where the Sierra starts to take its most radical plummet towards the valley below, stands 11,053 foot **Mammoth Mountain** (as compared to Heavenly and Squaw at 8900). Several hundred thousand years ago a huge volcanic eruption delivered over half the original 28,000 foot peak to oblivion leaving a huge open central bowl which has become famous with California skiers.

First timers off the Cornice may contemplate their fate for as long as half an hour before they find the courage to throw themselves over the edge and attack the steep face that carries them into the great central bowl. No area in the country offers more variety of terrain than Mammoth. Because of its altitude, Mammoth has snow that comes early and stays late.

The Others

Sun Valley, Idaho

Vacationers here have been known to scrap their careers and move back to Sun Valley on a permanent basis. There's a peace and serenity in this Sawtooth Range resort not found anywhere else. This area is home to the true hardliners who've committed their lives to skiing. The good news: they're all friendly and full of good suggestions for the day's runs.

Jackson Hole, Wyoming

The Tetons win the beauty contest. The ski area is presently on a campaign to lure more skiers of intermediate levels to its slopes. The runs have a reputation for being steep, deep and difficult. The vertical drop here is an incredible 4139 feet, biggest in the country.

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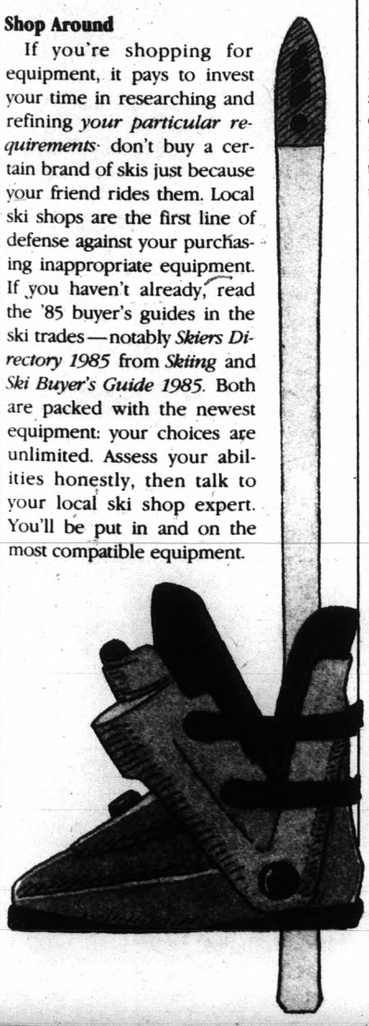
For most of us, all but the top pros and most advanced experts, the newest ski equipment technology is way past our demands for performance. But all of us have different body sizes, different styles and skill levels, and we take them to different skiing sites under differing snow conditions. To take best advantage of what refined, up-to-date ski technology offers, consider the following advice:

Shop Around

If you're shopping for equipment, it pays to invest your time in researching and refining *your particular requirements*· don't buy a certain brand of skis just because your friend rides them. Local ski shops are the first line of defense against your purchasing inappropriate equipment. If you haven't already, read the '85 buyer's guides in the ski trades — notably *Skiers Directory 1985* from *Skiing* and *Ski Buyer's Guide 1985*. Both are packed with the newest equipment; your choices are unlimited. Assess your abilities honestly, then talk to your local ski shop expert. You'll be put in and on the most compatible equipment.



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Boots

The boot is your most intimate piece of equipment. It's the difference between *ahhs* and *ouches* in your ski day. It's as personal and integral as fitting your body to another. You're the only person who'll ever know what it feels like to you. Take your time. Walk around; test the flex; let your foot find its fit.

Because of refinements in rear-entry boot designs there are now two attractive ways to approach fit. Conventional top entry, front-buckling boots pull the boot shell down on the foot. This shell-to-foot contact is responsible for the boot's sensitivity and dictates how accurately pressure is transferred to the snow surface below.

The conventional boot is also responsible for a lot of foot discomfort when a fit is incorrect. The overlap or external tongue of this design can cause uncomfortable pressure points despite desperate attempts to rearrange pressure by changing buckle adjustments. Voilà, the rear entry models. This design allows for a smooth, unbroken shell and liner, eliminating the conventional boot's multiple layers and potential hot spots on top of the foot. With the addition and refinement of mechanical devices to draw the shell closer to the foot, the rear-entry boot has become a viable alternative, particularly for the recreational skier.

Skis

The stress and motion factors involved in the choice of a ski are far less awesome than those governing boot choice. Questions to ask yourself about skis relate to your most common slope conditions, how fast you ski and what kind of turns you like to carve.

A ski's turn response is determined by the degree of arc built into the side of the ski (as viewed from above). This arc is called the ski's *sidecut*. More radical sidecuts allow you to execute abrupt short turns and are more maneuverable at moderate speeds; less radical sidecuts will carve longer-radius turns and be more stable at high speeds. Ask your ski shop about some of the new and creative sidecut combinations available this year.

The ski's *flex* can be a major factor in your choice. Icy conditions generally call for a stiffer ski; moguls and powder for a more flexible ski. Soft flexing tips absorb a lot of impact in the bumps. Stiffer tails help you hold edges through a turn's finish. Soft flexing tips and tails help the intermediate skier master his turns and they also make recoveries from over-angulation possible. This tendency of the soft flexing ski to allow easy recovery of correct body weight position is called the *forgiving* quality of the ski. Racing skis on the other hand, even recreational racers, are not very forgiving. Unless you feel quite comfortable carving long-radius turns at 40 mph, keep off the racing boards.

L.C.

Holiday Events Around the Country by Adele Cygelman

Christmas in the City

Pine trees, fresh powder and log cabins are not for everyone. Snow-flecked skyscrapers, solid, reliable cement underfoot and a hot buttered rum never more than three blocks' walk away spell holiday bliss for some of us. If you'd rather not make tracks where the dreaded grizzly — or even the feared field mouse — roam, then we offer the following guide to interesting events scheduled for Christmas Break in cities across the country.

LOS ANGELES

The City of Angels is about as non-traditional a Christmas setting as you'll find in America: temperatures in the shirt-sleeve 70's, streets lined with palms, no snow for miles. Yet Angelenos have great imaginations and celebrate their holidays in style. You may see, for example, doors hung with red chili pepper wreaths.

The streets of Beverly Hills offer Christmas shopping at an opulent standard — enjoyable even if you can only afford to gawk. Take a cappucino break at Caffe Roma.

At the beach, any cafe or restaurant with "Pelican" in the name is part of a terrific local seafood eatery chain. Skate or bike the length of the Santa Monica-to-Pacific Palisades beachfront bike path.

Back in L.A. proper, Westwood Village (adjacent to the UCLA campus) is a magnet to college-agers. It offers a profusion of shops, movie houses and good, moderately-priced places to eat.

DIRK HAGNER

For a beautiful ethnic event, see "Las Posadas" on downtown Olvera Street, which dates back to the time when L.A. was a pueblo. Starting at Avila Adobe (built 1818, now a museum), people

(Continued on page 18)

Know Your Snow

Across eons, the Eskimos have identified and named thirty different kinds of snow. Skiiers, too, need sophisticated knowledge of the stuff. Modern scientific research carried out by ice physicists, geologists and meteorologists have named between thirty-nine and forty-five different types of snow, according to Dr. Richard Sommerfeld, Associate Geologist at the Rocky Mountain Forest and Range Experiment Station. Additonally, snow in the atmosphere is classified differently than snow on the ground. Interestingly enough, science has shot some holes in our popular myths about snow in different geographical locations. For example, Utah snow is reputed to be light and dry, but actually has a measurable water content. The higher, more northerly sections of the Rocky Mountains have the lightest and driest powder — thanks to their high altitudes and low temperatures. Utah storms travel over expanses of desert, creating warm air masses and allowing high moisture content. When that snow is on the ground, the water refreezes and a polycrystalline grain is formed. This water content inside the snow gives Utah snow a bouyant, light feel.

West coast powder has an even higher water content. The Pacific ranges sometimes get more actual snowfall than the Rockies because they're the first stop for warm cloud masses rolling in from the ocean.

Although Dr. Sommerfeld was not willing to make specific predictions for 1985 — he once killed a friend's tomato plants with an erroneous guess — he does feel that the west is moving out of a drought period. Abundant snows should be on their way.

L.C.

Rockin' Role Models

Archivist Uncovers Rock & Roll's Past

BY ART FEIN

They say that rock and roll is here to stay. But stay where? Rock and roll, as a culture, treasures the present but often discards the past. Golden oldies like Tina Turner and the Everly Brothers may sometimes resurface; the Stray Cats, the Blasters and others may copy roots-of-rock styles and sounds. But most fans — and nearly all record labels — are in relentless pursuit of the very newest favorites.

In the late Sixties, Michael Ochs worked for some of the big record companies. He was amazed to find rare records and photos of historical significance either moldering in storehouses or, worse yet, headed for the trash can. With Ochs, rock and roll found a place to stay. He scrounged the dustbins, prowled various flea marts and haunted garage sales and swap meets. He packed his four bedroom, two story bungalow near the Venice, California beach to the rafters with rock memorabilia. Every bedroom, every hallway and most of the kitchen shelves are profusely laden with rare 45s, albums, publicity photos and promotional artifacts. "When you're a collector," says Ochs, "it gets to the point where it's going to drive you crazy if you try to keep up with everything. So you specialize in reggae or doo-wop or whatever. That's the only way you can come close to a complete collection. I prefer the crazy way!"

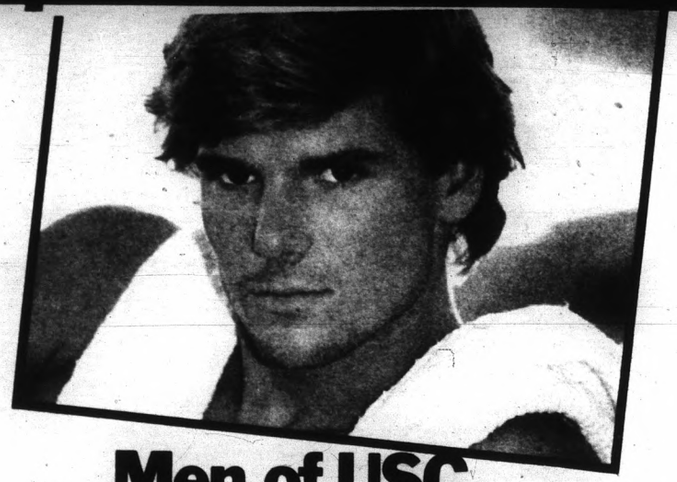
Fortunately for Ochs, the crazy way eventually produced a cash flow. He rented photos to rock magazines and books, like *The Rolling Stone Illustrated History of Rock and Roll*. He rented photos and artifacts to motion pictures and TV specials, like *The Rose* and *Heroes of Rock and Roll*. He also served as musical consultant on several projects, always knowing the right tunes for a certain time period.

Michael Ochs Rock Archives (Doubleday, $16.95) is the printed offspring of this obsession with the styles and sounds of early rock, 1,100 rare images out of pop music history. It's not just a casual stroll down memory lane, it's a detailed and loving sock in the jaw. Though its format is mainly pictorial, with brief backgrounds on the buckskin, leopard skin and sharkskin-clad rockers thrown in, *Archives* takes a long time to assimilate. The rapid change of eras and styles can almost make you dizzy. The stylistic shock waves set off by these rock and roll showboats are still being felt: all over America one can find shops where real and copied Fifties and Sixties fashions are being snagged off the racks by young people who, aping the styles of twenty-five years ago, assert their modernity.

It's a shame that the music industry isn't better at honoring its own. Michael Ochs has, in his crazy, maverick way, taken up the slack. *Michael Ochs Rock Archives* is the best compendium of rock and roll photos ever assembled.

Tutti Frutti, the Beauty's on Duty: *Little Richard, left, gives Bill Haley, right, pointers on rock & roll flash.*

PHOTO COURTESY MICHAEL OCHS ARCHIVES



Men of USC

Calendar Enterprise Converts Good Looks into Cash

BY HARRIET MODLER

Take 12 wholesome, handsome hunks — and put one to a page, per month. That's the surefire formula of the Looking Good! — Men of USC *calendar.*

Like many of the best ideas, this one is incredibly simple. So why didn't anyone fly with it before? And why have none of the several imitations from colleges large and small succeeded?

Greg Farber, one of the four founding members whose business will gross $2-1/2 million in 1984, discussed the phenomenon recently.

"Being men of USC or Stanford gives an image. A college student can imagine how they live their lives, and can fantasize about them sitting in class next to her."

And if it's more they want, Farber and his three almost-millionaire cohorts, Jim and Nick Colachis and Scot Taylor, are only too happy to oblige.

They have expanded their line with the *Looking Good! — Men of USC* picture book (replete with the models' bios), plus posters, stickers and key chains.

Greg Farber and the Colachis twins are graduates of the USC Entrepreneur Program (Greg in 1981, and Nick and Jim in 1983). So, naturally, they have all the requisite knowledge about joint ventures, finding investors and writing proposals. But the calendar idea came from less esoteric concerns.

Quite simply, Greg and Nick were looking for a vehicle to make a fast buck. It was October, 1981, and Greg had just finished a printing deal.

Soon Greg and Nick rounded up their friend Mark Sticht to start the black and white photography. Then Jim Colachis said he had some contacts at the USC bookstore who might place an order.

What they hoped for was to sell a couple hundred. What they got was a 3,500 unit purchase order.

Like the trained entrepreneurs they aspired to be, the Looking Good! group immediately raced across the street to a local bank and got a $2,000 loan to produce 5,000 calendars.

By now, it was early December. To hype the calendar's initial sales, Looking Good! ran an ad in the *Daily Trojan* featuring the calendar's first cover boy, Mike Flinn. The night before the calendars were to hit the bookstore, Greg and partners also tacked up posters all over campus.

"The girls immediately stole the posters. They didn't last past 8 o'clock classes," remembers Greg, with a smile.

Lines formed at the USC bookstore, as the calendars arrived late. Five hundred were sold the first day, 400 the second.

By now, it was December 15th. Stunned by their success, but smart enough to recognize opportunity, the Looking Good! team decided to hit other stores.

"We put the calendars in 28 stores in six days, and they were selling out like crazy," says Greg.

"Nobody told us we were crazy trying to sell calendars December 15th."

But what led to their subsequent fame was, purely and simply, publicity. Tons of it.

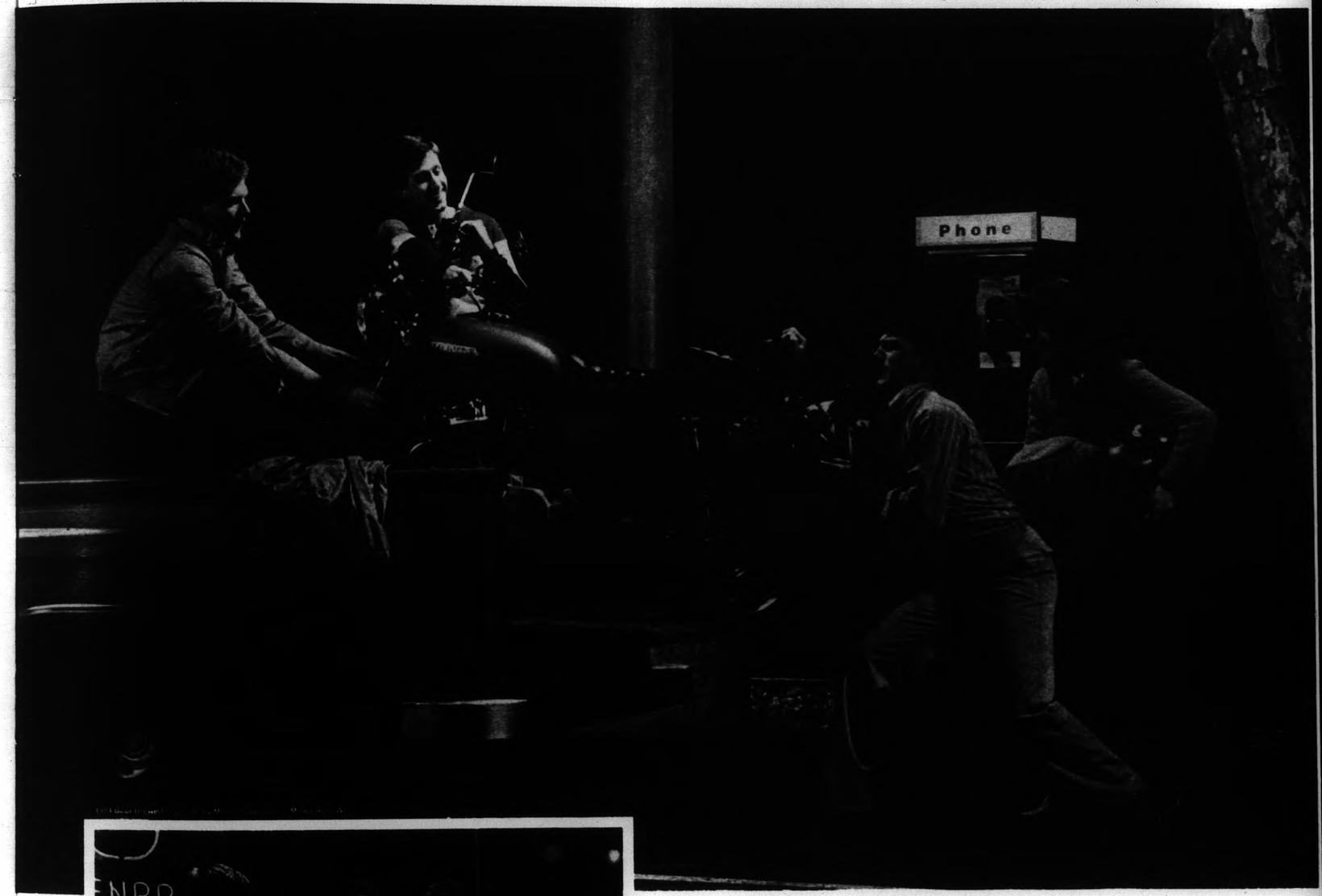
The *Los Angeles Times* ran the first story. It subsequently appeared nationwide. In February, 1982, the calendar was still selling out of the stores.

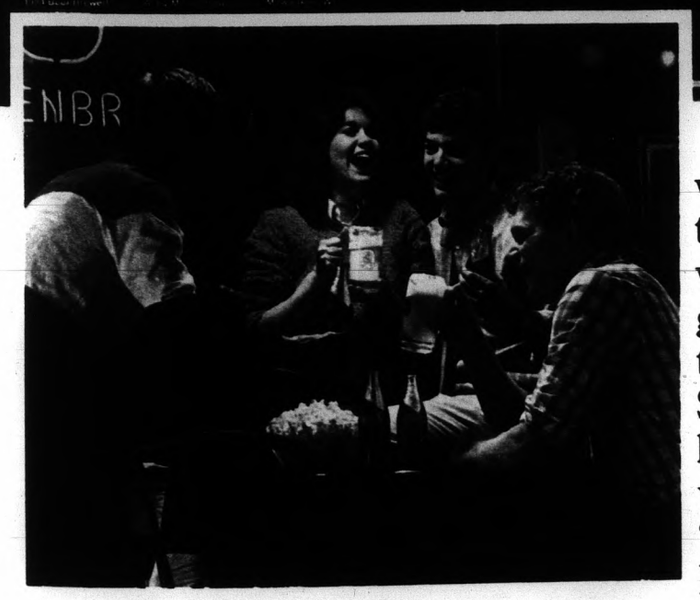
Newsweek's March 17th issue featured the USC Entrepreneur Program, including the Looking Good! calendar story. Then the Donahue program called.

In 1983, the calendar moved into full color. Again, a story appeared in the *Los Angeles Times*, followed by more print and TV.

With obvious relish, Greg repeats the comment of a friend who had discovered Looking Good! calendars in a bookstore in Europe: "I can't believe you're selling the calendars in Italy. I came halfway across the world, and saw the same damn calendar ... you guys just don't quit!"

Good friends won't leave you flat.





The moon was up, the stars were out and—pfftt!—your rear tire was down. Good thing there was a phone nearby. And a few good friends who were willing to drive a dozen miles, on a Saturday night, to give you a lift. When you get back, you want to do more than just say "thanks." So tonight, let it be Löwenbräu.

Löwenbräu. Here's to good friends.

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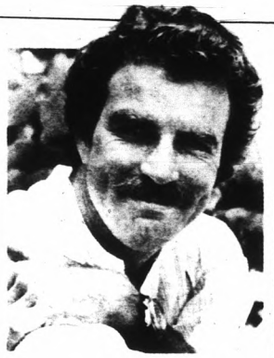
IN ONE EAR & OUT THE OTHER

(Continued from page 4)

Leigh will star Marcy Lafferty who will also co-produce with Aaron Spelling. . . . John Ritter has his own production company with ABC (who would have given him the moon if he'd gotten pushy), and is finishing *History . . . in the Company of Children* and starting a comedy anthology series titled *38 Seaview Drive*.

HEARD AROUND HOLLYWOOD

Tom Selleck has vowed never to grace an Emmy stage again, except as a winner, of course. He wasn't thrilled with his performance as host, but says he tried not to seem "real silly or real stupid." It was afterwards that his true self triumphed. Tom hung around backstage, signing autographs and posing for pictures with everyone who asked, including the stagehands. . . . Bruce Springsteen is no longer on a diet of cheeseburgers. He now eats meals like everyone else, and before each concert, has Campbell's vegetable soup like everyone else. Sorry, unable to resist. However, it's true. The Boss does suck up soup before going out there to lose five pounds minimum tilting at rock 'n' roll windmills. Springsteen has to be the most unglitzy rockstar around, which tends to make folks love him even more. His cars are a '57 Chevy, a '69 of the same and a '63 Impala Super Sport. For weekends, he pounds the pavement in his 10-year-old Ford pickup truck. . . . Good quote from David Hasselhoff: "I started believing I might be getting famous when I stopped having to spell my name." . . . Maybe even better quote from Terry Farrell, the gorgeous model from *Paper Dolls*: "I'm photogenic, but just see me in person and I look like a toad." . . . Bruce Weitz, the terrific Emmy-winning Mick Belker from *Hill Street Blues* says he may soon give up his acting career and run fishing boats off Hawaii. My lifetime criterion for a good actor has always been but could he play a pope, and Bruce could do it, but I bet he could run a fishing boat just as well. One good growl and all those fish would knuckle under. If they had any knuckles.



With a smile like this, why worry? Tom Selleck, that Magnum kinda guy, felt foolish at the Emmys.

AROUND THE PLANET

Paris remains the number one hot spot for old American flicks. Long lines lace the city streets to ogle every possible Hitchcock, and *This Gun for Hire* with Alan Ladd is another biggie. The French are also great movie memorabilia collectors, and their top four collectables are Marilyn Monroe, James Dean, Elvis Presley and Marlene Dietrich. . . . According to a long-term in-depth study done in England, 80% of all migraines (pronounced meegraines, of course) are caused by allergies to wheat, milk and eggs. . . . If you're planning to go south after film school or production courses, there's a rumor that the pay-to-start in a certain many-fingered cable company is around $4 an hour, so bring money. . . . Sociology prof Jean Stockard did a study in Eugene, Oregon to dismantle the myth that girls put the brakes on intellectually to keep their hairier honeys un-threatened and secure. Not so. Her findings confirmed a well-known study that found the smartest boys scored higher on SATs than did the smartest girls. But, in terms of grades, the females did better than the males. . . .

Recognize this Sixties-style Greenwich Village Folksong Miss? She's part of a remarkable cast in* Michael Och's Rock Archives *(see story on p. 11). This is Joan Rivers, obviously before someone told her to "Grow Up!"

PHOTO COURTESY MICHAEL OCH'S ARCHIVES

DEEP THOUGHTS

BY JACK HANDY

I bet on Christmas eve headhunter children have visions of heads dancing in their heads.

I think a nice Christmas present to the Russians would be to launch about a thousand missiles on me, fellas, buds and they're filled with candy. Nice surprise, eh?

I wonder if any lesson to be learned from Mark Rodeghier's story. There's too much memorizing as it is.

Like many others of this generation, Todd had been raised to believe he was fortunate to do anything Todd had some growing up to do, and a lot some to grow up.

Today bees don't make lead instead of honey, because I bet the best marimba's would be made out of bee lead.

As I look out my window, I am surprised at the different shades I can see in the clouds. One looks exactly like a big mound of cotton another looks like a big mound of cotton candy, and still another looks like a big mound of cotton candy and still another looks like a big mound of cotton candy.

I wish scientists would come up with a way to make dogs a little bit dumber. I'm a little tired of them thinking that I'm the greatest person on earth. I mean, I like good attention from dogs, but I'm not that good.

If your last name was Pig and you were kind of chubby, and you stuttered, I bet a nickname that everyone would give you would be Fat-Fat-Fat. Or maybe Stuttering Fat-Fat-Fat. Or maybe just Oink.

Sometimes the beauty of the world is so overwhelming I just want to throw back my head and gargle. Just gargle and gargle and I don't care and there's me because I am beauty.

I'm like a horse and someone gets on me and I'm a lot and then gets right back off of me. I'm like, you should buck me off right away.

Luck is more important than talent, because for instance, Rembrandt was lucky that all of the paintings he did were good.

Instead of putting bumpers on the bus getting knocked left, put them on the guys with the mitts. Right between the eyes. You get hit and you hear somebody say, "Hey, some of that blood is coming from the guy." Why don't you get another hat? What's the sense?

Man, I'd be really sick to see Mark Steele in a big ring, but that's different from all the others, but that has nuts and is very quiet.

If someone told me I wasn't fashionable, I'd say about reality, that's all there is to it. Fashion is a state of mind. Does that make me what's fashionable? But I'm not. And you know why? Because you can't tell someone what's fashionable. I'm smart enough, man, to know that you have to be friendly and sad. By the way, what's fashionable?

City

(continued from page 13)

reenact Joseph and Mary's journey to Bethlehem.

NEW ORLEANS

The Crescent City is home to some of the best music and most phenomenal cooking in America. From the city limits all the way up to Baton Rouge, Christmas Eve bonfires will burn on the levees of the Mississippi River as part of the Festival of Lights.

Plan to get out on the river. Riverboat excursions run down to the delta and around the famous bayous.

Of course, New Orleans always offers night after night of lively nightclubbing. It's the home of polyrhythmic musical expression, whether played as jazz, Dixieland or rock and roll.

ATLANTA

Atlanta's a city chock full of history. Holidays bring out a sense of the past, particularly with the candlelight tours of great mansions and farmhouses hosted by Atlanta's Historical Society. All houses on the tour are decorated with 18th and 19th century ornaments.

BOSTON

Is there a medieval costume languishing in your closet? No? You're still welcome, costumed or not, to attend the 14th annual get-together of the Revels. They're a group of 100 performers who put on an evening of music, dance and drama each year at the Sanders Theatre in Cambridge. This year, December 14 to 19 and 28 to 30, the Revels' theme is medieval.

Snows make Boston's holidays indoor affairs, but New Year's Eve brings an out-of-doors spectacle worth bundling up for. For ten hours, from 2 p.m. to midnight, the center of the city from Massachusetts Avenue to Waterfront Park is transformed into a single, huge celebration of the arts.

NEW YORK

Busy Fifth Avenue will be closed to traffic between 34th and 57th Streets on December 23. New York becomes the world capital of glamorous store window displays.

New York is a city of great museums. Most of them go all out for the holidays. The medieval sculpture hall of the Metropolitan Museum of Art will install a 20-foot blue spruce tree, decorated with elaborate Neapolitan ornaments.

You can't get more urban than New York at Christmas. But suppose your perspective turns full circle. Pine trees, fresh powder and log cabins are still within driving distance at the Catskills, the Poconos, and the magical Finger Lakes of upstate New York.

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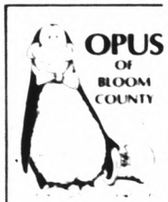

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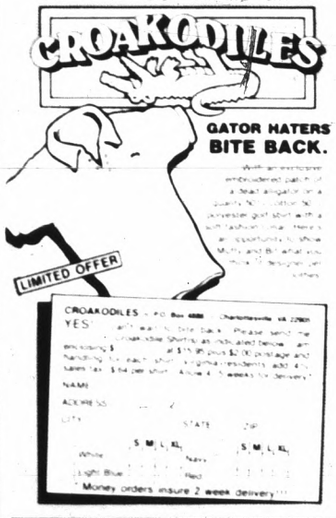

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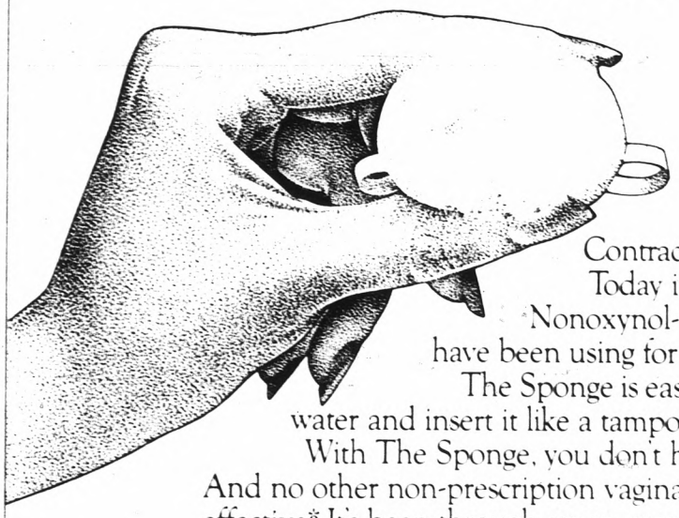

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Today is a soft, comfortable sponge that contains Nonoxynol-9, the same effective spermicide women have been using for over 20 years.

The Sponge is easy to use. You just moisten it thoroughly with water and insert it like a tampon, and it works for a full 24 hours.

With The Sponge, you don't have to worry about hormonal side effects. And no other non-prescription vaginal contraceptive has been proven more effective.* It's been through seven years of extensive testing, and over 17 million Sponges have been sold.

Of course, you don't need a prescription for The Sponge. It can be found at your local drug store and at selected supermarkets. In the 3-pack or convenient 12-pack.

And the Today Sponge is the only contraceptive that comes with someone to talk to: our 24-hour Today TalkLine. If you have any questions, or you're just wondering if The Sponge is right for you, visit your student health center or give us a call at 800-223-2329. (In California, 800-222-2329.)

Finally, you have the spontaneity you want and the protection you need. But, best of all, you have another choice you never had before.

Until Today.

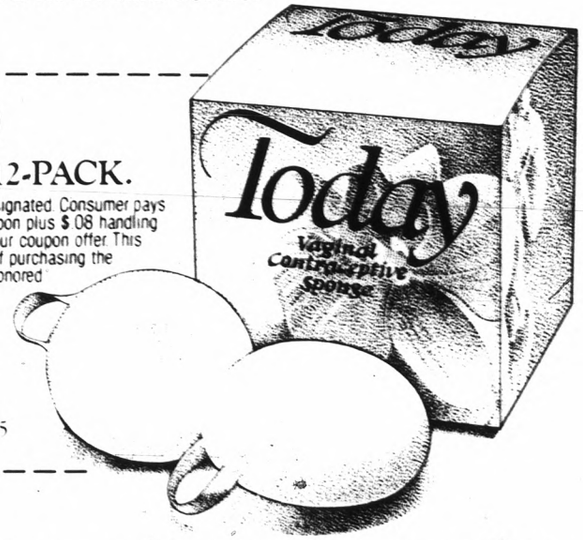
SAVE $1.00

ON TWO 3-PACKS OR ONE 12-PACK.

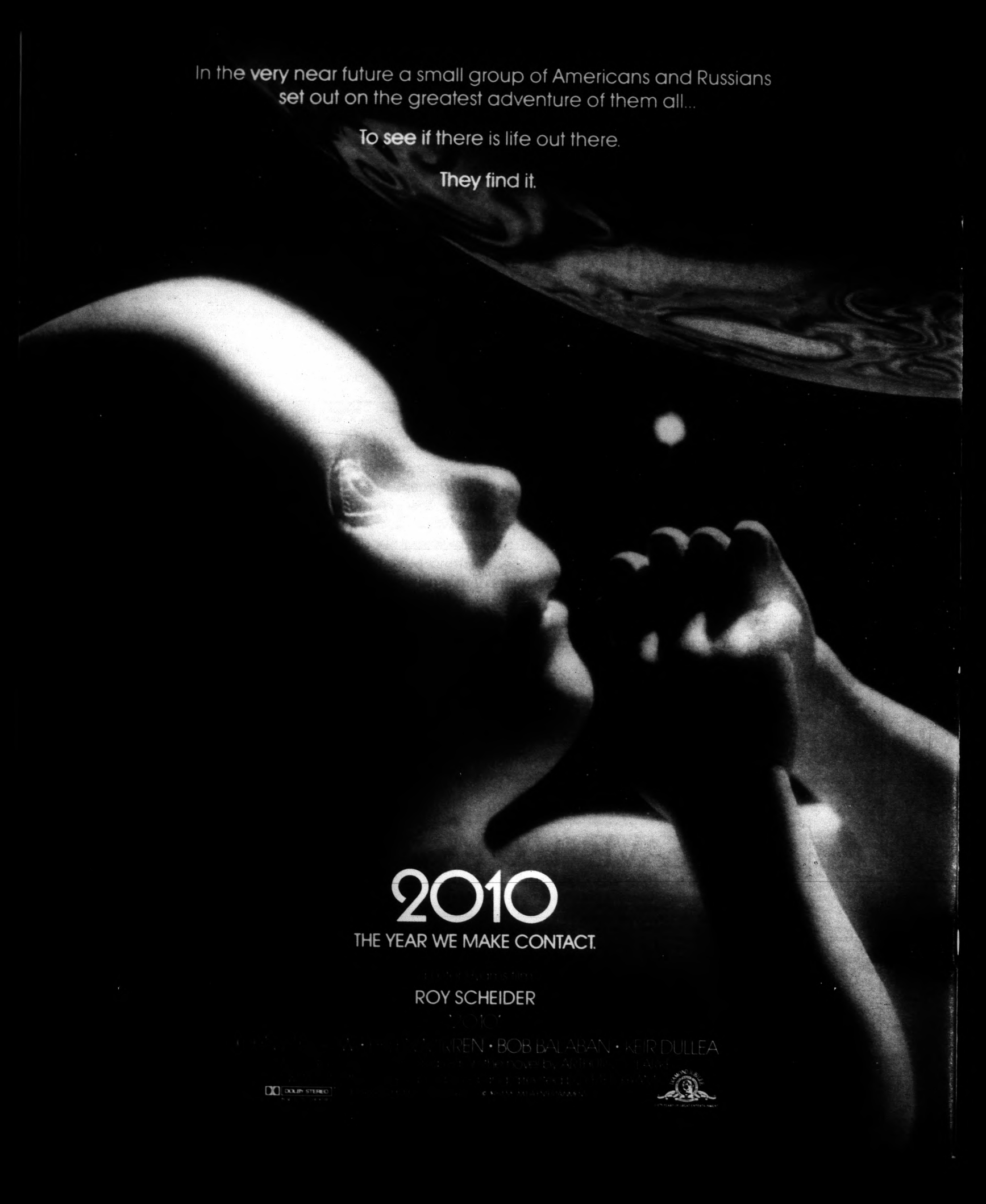
To Consumer: Limit one coupon per purchase. Good only on products designated. Consumer pays sales tax. To Retailer: We will reimburse you the face value of this coupon plus $.08 handling provided that you and the consumer have complied with the terms of our coupon offer. This coupon is good only when redeemed by you from a consumer at time of purchasing the specified product. Any other use constitutes fraud. Redemptions not honored through brokers or other outside agencies. Invoices showing your purchase of sufficient stock to cover all coupons must be shown upon request. Void if prohibited, taxed or restricted. This coupon in non-transferable, non-assignable, non-reproducible. Cash value 1/20th of $.01. Offer good only in U.S.A. Redeem by mailing to: VLI Corporation P.O. Box 4400, Clinton, Iowa 52734

51366 100140

Offer Expires 3/31/85



*Clinical tests have concluded that women can expect an annual effectiveness rate of 89-91% if they use the Today Sponge consistently and according to label instructions. © 1984 VLI Corp. Today and The Sponge are trademarks of VLI Corp.


In the very near future a small group of Americans and Russians
set out on the greatest adventure of them all...
To see if there is life out there.
They find it.
2010
THE YEAR WE MAKE CONTACT.
ROY SCHEIDER
BOB BALABAN
KEIR DULLEA
DOLBY STEREO